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DONAJOWSKI EDITION. 118

SHORT ORGAN PIECES

BY

C. M. BAILEY

F. C. O.

No 1. ANDANTE GRAZIOSO
„ 2. MEDITATION
„ 3. ANDANTE
„ 4. SKETCH
No 5. ADAGIO
„ 6. ANDANTE CON MOTO
„ 7. ALLEGRETTO IN F
„ 8. ALLEGRETTO IN G
No 9. ANDANTE IN G

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LONDON, E. DONAJOWSKI.

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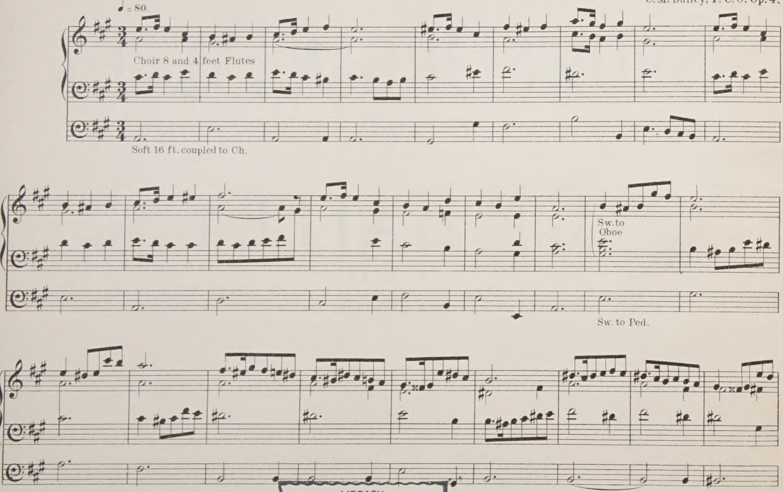
Andante Grazioso.

C. M. Bailey, F. C. O. Op. 4.



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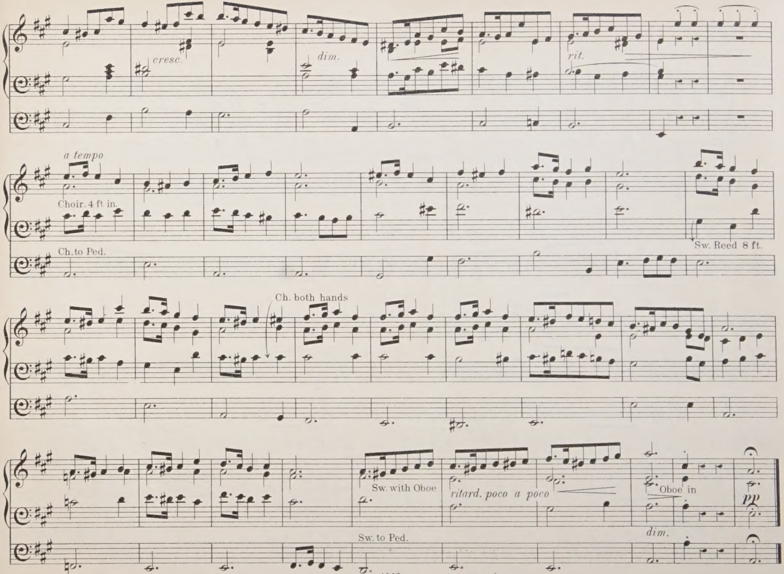
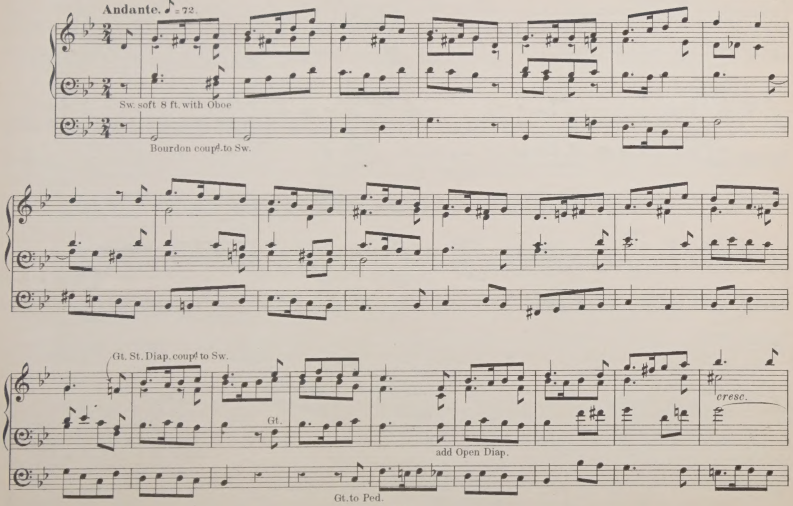


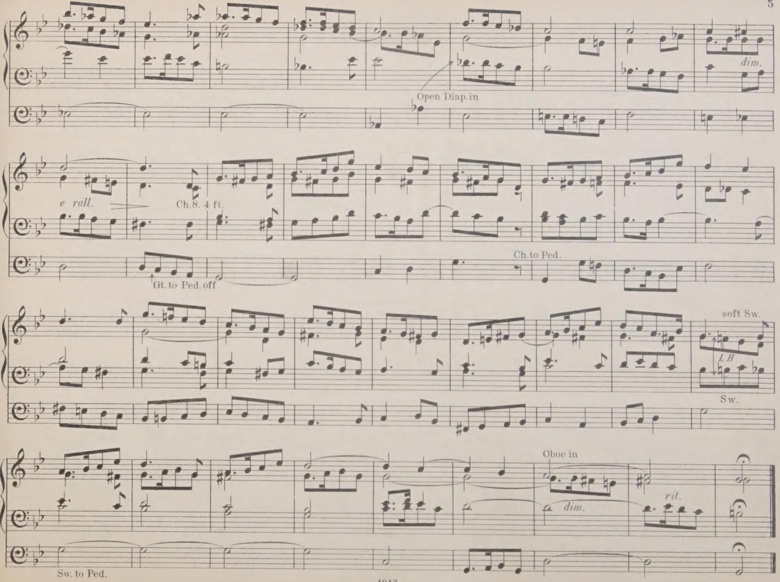
cresc.
dim.
rit.
a tempo
Choir. 4 ft in.
Ch. to Ped.
Sw. Reed 8 ft.
Ch. both hands
Sw. with Oboe
ritard. poco a poco
Oboe in
pp
dim.
Sw. to Ped.

2638664

Meditation.

C. M. Bailey.




dim.
Open Diap. in
e rall.
Ch. 8. 4 ft.
Gt. to Ped. off
Ch. to Ped.
soft Sw.
L H
Sw.
Oboe in
rit.
dim.
Sw. to Ped.

Andante.

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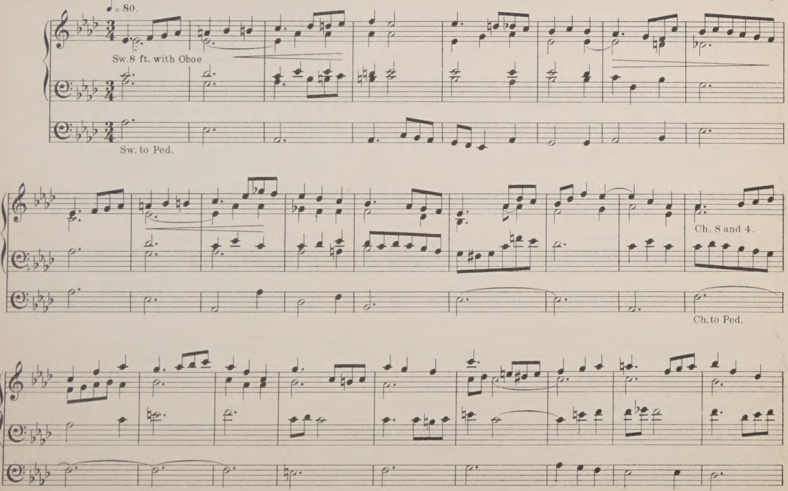
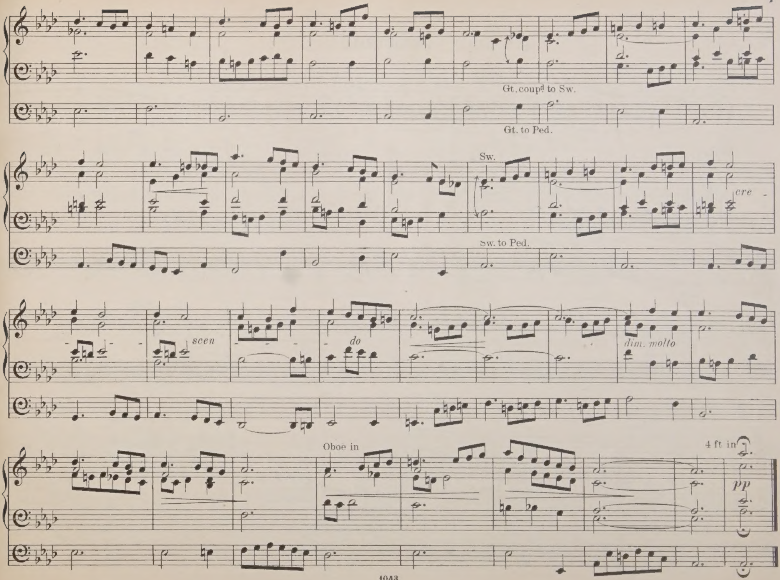
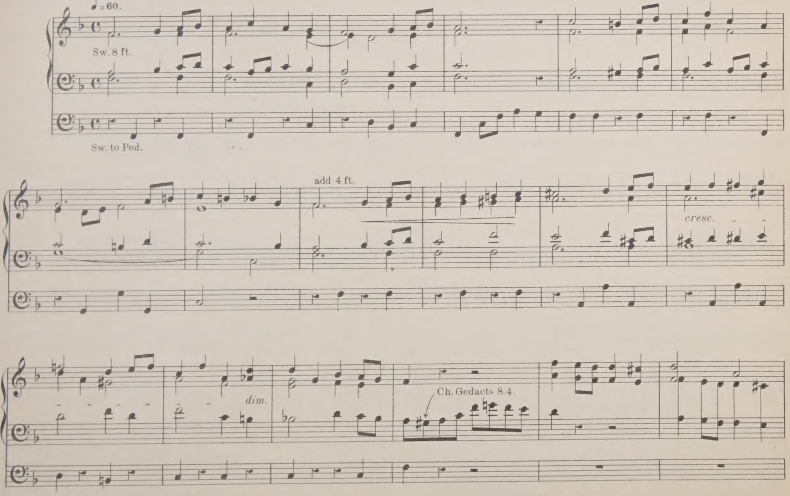
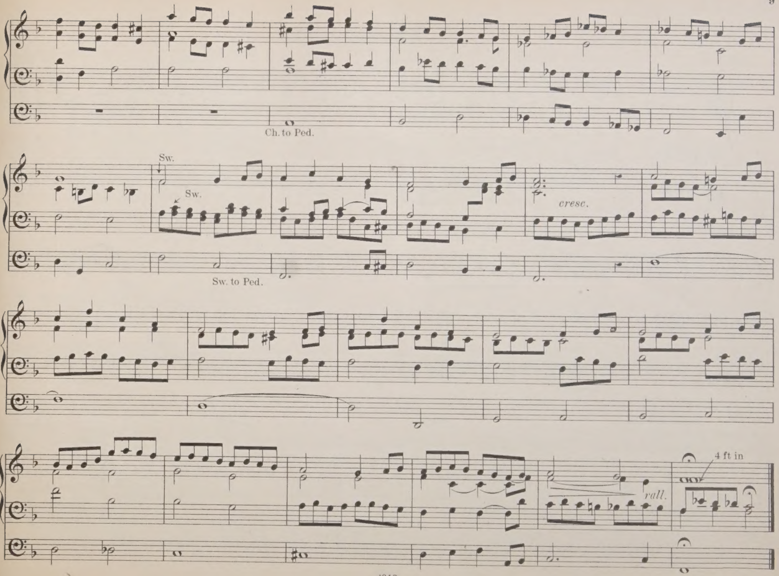



Gt. coupd to Sw.
Gt. to Ped.
Sw.
Sw. to Ped.
cre
scen
do
dim. molto
Oboe in
4 ft in
pp

Sketch.

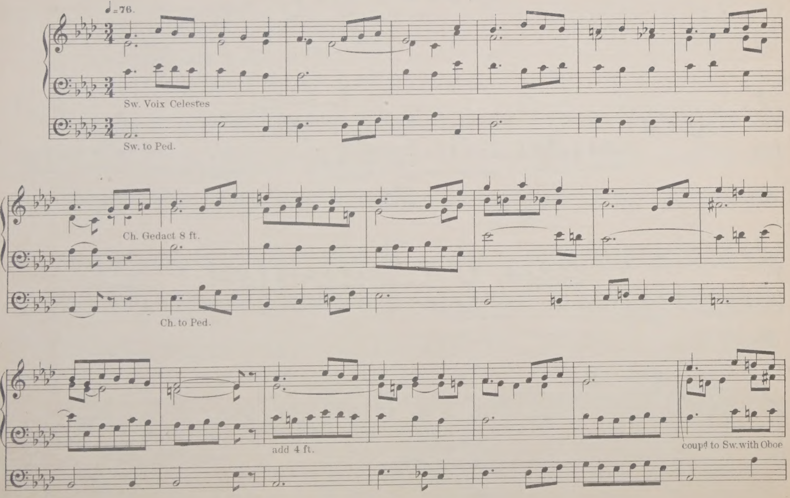
C. M. Bailey.

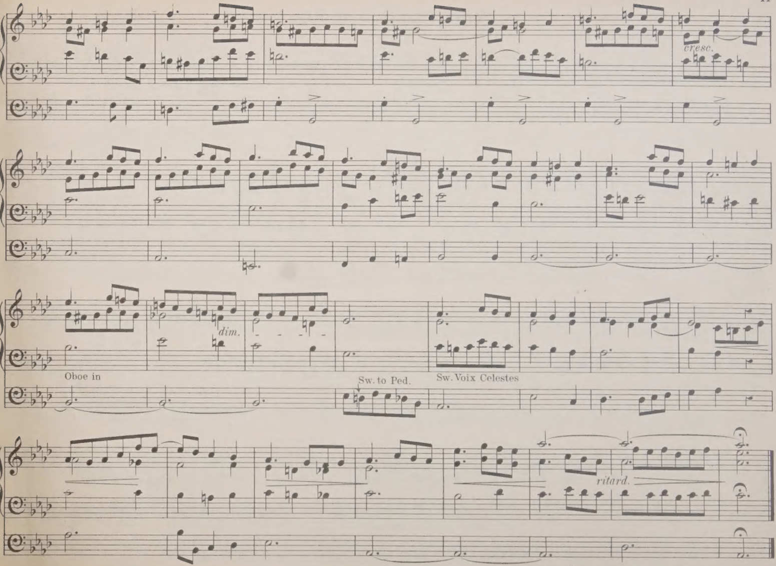



Ch. to Ped.
Sw.
Sw.
cresc.
Sw. to Ped.
rall.
4 ft in

Adagio.

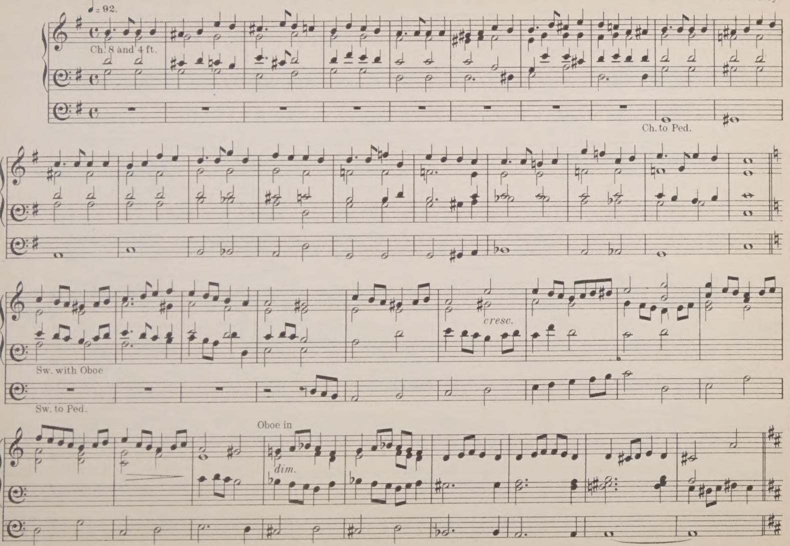
C. M. Bailey.

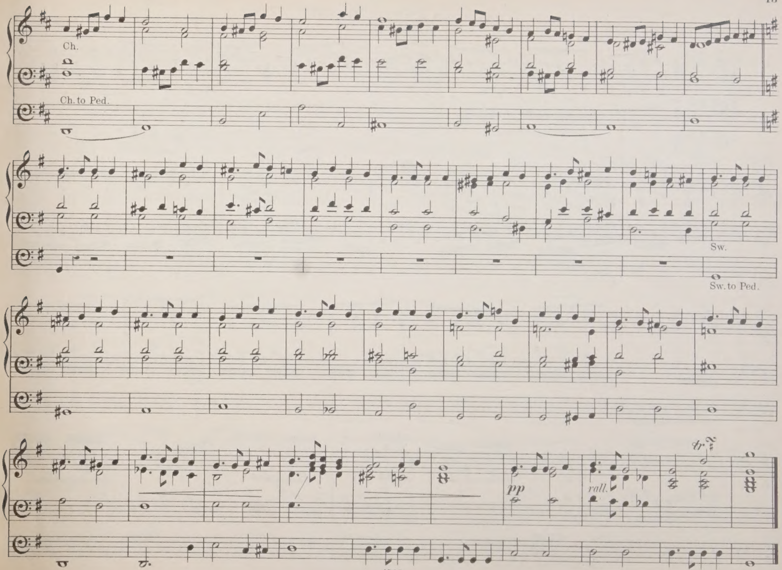



cresc.
dim.
Oboe in
Sw. to Ped.
Sw. Voix Celestes
ritard.

Andante con moto.

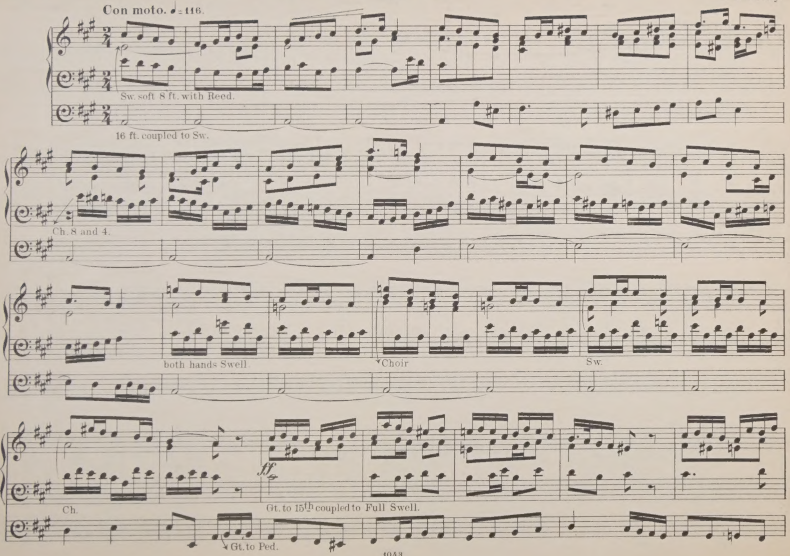
C. M. Bailey.

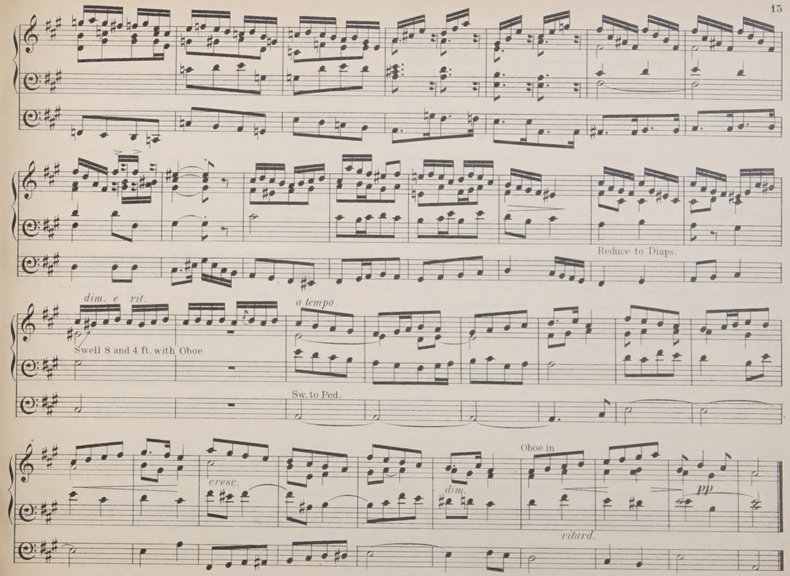



Ch.
Ch. to Ped.
Sw.
Sw. to Ped.
pp
rall.
tr

Allegretto.

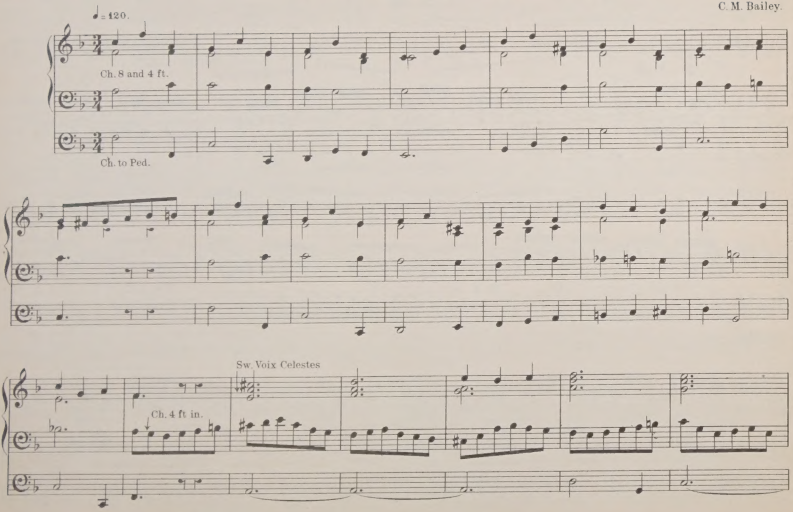
C. M. Bailey.

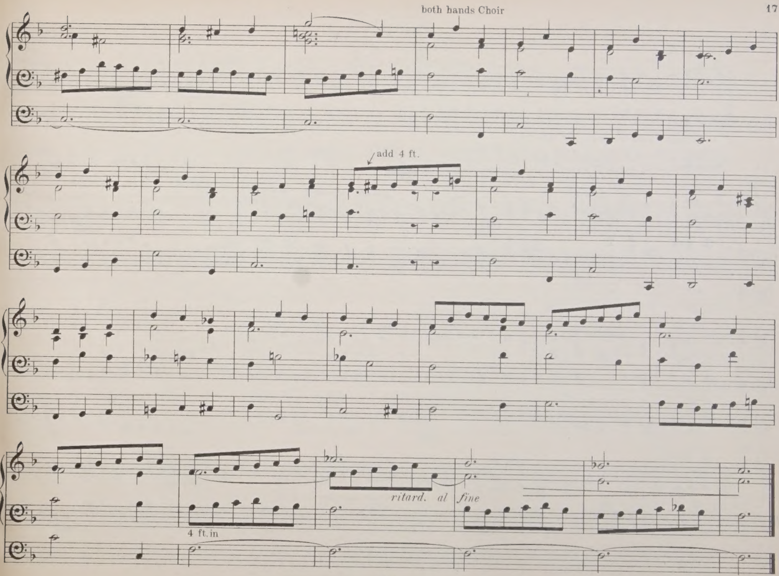



Reduce to Diaps.
dim. e rit.
a tempo
Swell 8 and 4 ft. with Oboe
Sw. to Ped.
cresc.
dim.
Oboe in
pp
ritard.

Allegretto.

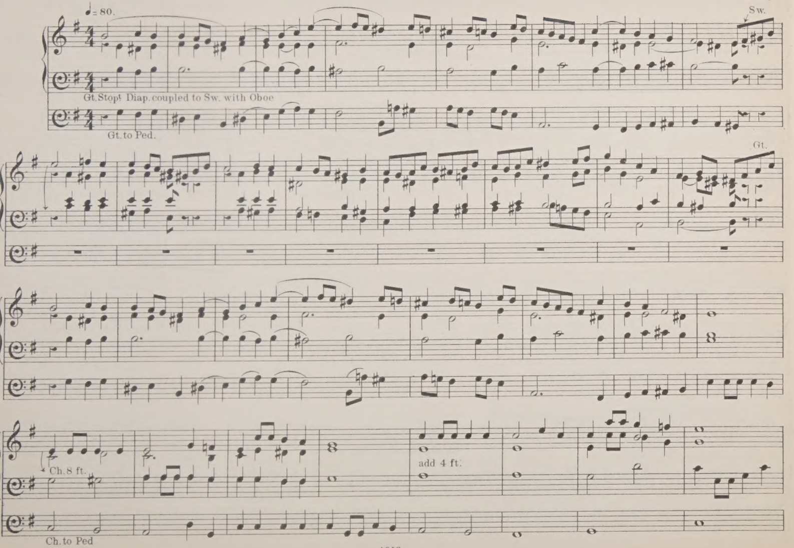
C. M. Bailey.

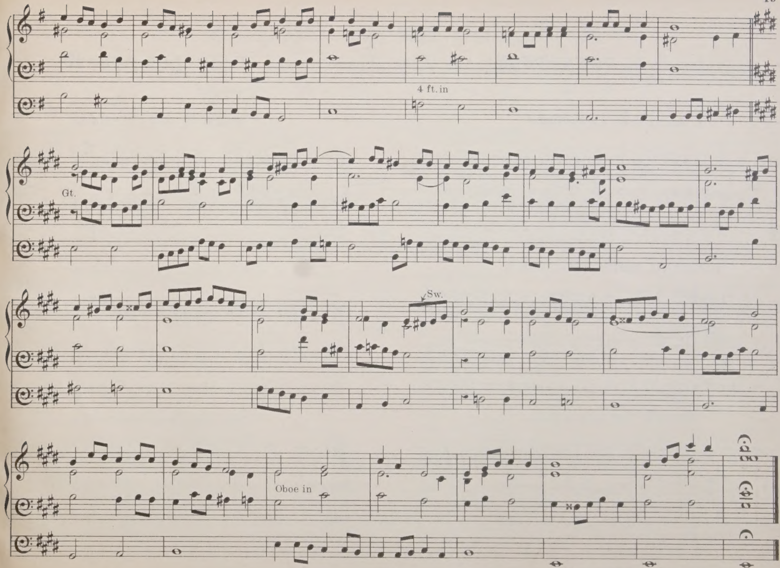



both hands Choir
add 4 ft.
4 ft. in
ritard. al fine

Andante.

C. M. Bailey.




4 ft. in
Gt.
Sw.
Oboe in

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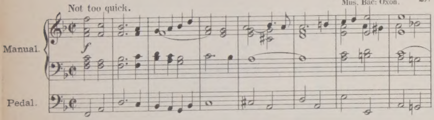
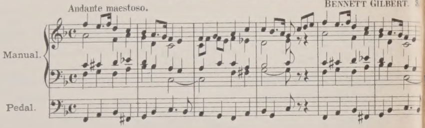
MARCHE ECCLÉSIASTIQUE.

CHARLES VINCENT. Mus. Bac: Oxon. 2/.



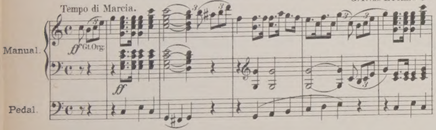
MARCH OF THE CRUSADERS.

BENNETT GILBERT. 3



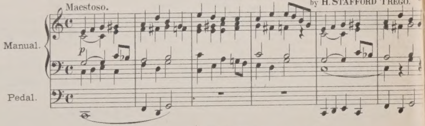
CATHEDRAL PROCESSIONAL MARCH.

G.T. van EYKEN. 3/.



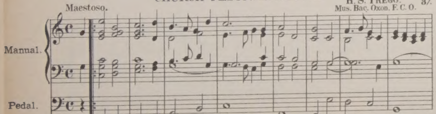
THE CHURCH PARADE MARCH.

CHADLEY DRANE. Arranged for the Organ by H. STAFFORD TREGO. 3



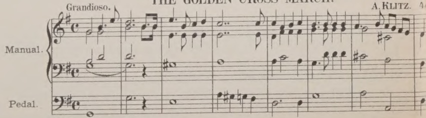
CHURCH FESTIVAL MARCH.

H. S. TREGO. Mus. Bac. Oxon. F. C. O. 3/.



THE GOLDEN CROSS MARCH.

A. KLITZ. 4



Antologia Classica Italiana
per Organo

1. Giovanni Pierluigi, detto Palestrina. Nacque a Palestrina (l'antica *Praeneste*) su quel di Roma nel 1524, e morì a Roma il 2 febbraio 1594.,

Figlio di poveri parenti, ancora fanciullo cercò un mezzo di sussistenza nell'esercizio della musica, cantando nelle chiese, e nel 1540 entrò a Roma nella celebre scuola di C. Goudimel, dove in breve apprese a fondo il contrappunto e la composizione. Eccellente organista tenne tale carica nella nativa Palestrina dal 1544 al 1551, ed in questo lasso di tempo scrisse alcune composizioni per organo, che si trovano manoscritte in raccolte del XVII secolo.

Passato quindi a Roma ebbe il posto di maestro dei fanciulli (*magister puerorum*) della cappella Giulia in Vaticano. Quindi fu maestro di cappella a S. Giovanni in Laterano; più tardi, cioè dal 1561 occupò il posto di maestro di cappella a S. Maria Maggiore e finalmente nel 1571, alla morte di Animuccia gli venne conferita la carica di maestro di cappella di S. Pietro, e di direttore della scuola di contrappunto fondata da Gio-Maria Nanini. Inutile parlare della colossale opera di lui, che troppo è cognita. Egli fu il restauratore e fondatore della musica polifonica religiosa, e si meritò il titolo di *princeps musicae*; ed è considerato come il Dante dell'arte musicale.

2. Luzzasco Luzzaschi. Nato a Ferrara nel 1545, morto ivi nel 1612. Fu maestro di cappella ed organista della Cattedrale di Ferrara e maestro di Corte del Duca Alfonso II. d'Este. Claudio Merulo lo considerava il più grande organista del suo tempo, e Vincenzo Galilei lo annoverava fra i quattro più insigni musicisti che allora vivessero. Pubblicò vari libri di madrigali, e Diruta nell'opera sua " Il Transilvano „ raccolse parecchie composizioni d'organo (*Toccate e Ricercari*) da cui togliamo la toccata del IV tono, che costituisce un saggio di composizione a fantasia di quell'epoca. —

3. Gioseffo Guammi. Don Adriano Banchieri, compositore di musica sacra e teorico reputatissimo, nato a Bologna nel 1567, morto ivi nel 1634, nella sua opera Organo suonarino, così chiama il Guammi: "*Homo singularissimo per uiuacità di mano*,,

G. nacque all'incirca nel 1550 in Lucca. Fu organista in Monaco di Baviera, poi al Duomo di Lucca e finalmente (dal 1588 al 1591) in S. Marco di Venezia. I temi delle sue " Canzone „ pubblicate in intavolatura di cembalo ed organo nel 1617, si distinguono per felice invenzione, per dottrina di contrappunto unita ad una gaiezza elegante delle parti, qualità che informano tutte le composizioni di questo rinomato autore.

4. Giovanni Gabrieli. Compositore di musica sacra ed organista, nacque a Venezia nel 1557 (secondo alcuni nel 1555), ed ivi morì il 12 agosto 1613 (secondo l'epigrafe del monumento) o più giustamente il 2 agosto 1612, giorno nel quale venne sostituito nel suo posto di primo organista di S. Marco dal P. Giampaolo Savii. — Nipote ed allievo di Andrea Gabrieli fu uno dei più valenti compositori del suo tempo. Tra i suoi vari allievi, che vennero dall'estero per imparare l'arte da lui, figurano M. Prætorius ed Heinrich Schütz.

5. Cristoforo Malvezzi. Musicista di molto merito, nato a Lucca nel 1547, morto a Firenze nel 1598. Stabilitosi in Firenze, divenne maestro di quella Cappella di Corte, e fu istitutore del celebre compositore Jacopo Peri, e legato in amicizia con Vincenzo Galilei.

6. Girolamo Diruta. Minore conventuale, organista, nacque a Perugia verso il 1560. Studiò a Venezia con Claudio Merulo, il quale andava superbo di questo suo allievo. Verso il 1580 fu organista al convento del suo ordine a Correggio; dal 1593 al 1609 visse a Gubbio; quindi fu organista della cattedrale di Chioggia L'anno di sua morte è sconosciuto. Pubblicò: *Il Transilvano o dialogo sopra il vero modo di sonar organi e stromenti da penna.* Prima parte, Venezia 1593; seconda parte, *sopra il vero modo d'intavolare ciaschedun canto*, ivi, 1609 ed altre edizioni.

7. Girolamo Frescobaldi. Valente organista e compositore, nacque a Ferrara nel 1583. e venne sepolto a Roma il 2 marzo 1644. Fu allievo di Fr. Milleville, e di Luzzasco Luzzaschi. Egli fu il più grande organista e potente contrappuntista dell'epoca sua. Dopo terminati i suoi studi viaggiò per alcun tempo nelle Fiandre (in Anversa furono pubblicati suoi madrigali a 5 voci da P. Phalèse, 1608). Dopo aver visitato parecchie città d'Italia si stabilì in Roma verso il 1610, ove ebbe il posto di organista della Basilica di S. Pietro. La sua fama di celebre organista si sparse talmente in Europa che parecchi stranieri affluivano a Roma per imparare l'arte da lui, fra i quali è da menzionare Giangiacomo Froberger di Vienna, che fu mandato a Roma alla scuola del Frescobaldi dal 1637 al 1641.

Il Dott. Sac. F. S. Haberl curò una splendida edizione (Breitkopf e Härtel) delle opere di Frescobaldi sulle antiche edizioni di Borbone di Roma (1616) e di Vincenti di Venezia (1626).

8. Giov. Battista Fasolo. Padre Francescano, nato in Asti (Piemonte) verso il 1600, visse a Venezia, si rese celebre per l'unica opera sua conosciuta; *Annuale che contiene tutto quello che deue fare un organista per rispondere al Choro tutto l'anno. — Opera ottava — in Venetia appresso A. Vincenti MDCXXXXV.* Quest'opera dà all'organista tutto il materiale per le funzioni regolari dell'anno ecclesiastico. G. B. Fasolo fu musicista di talento di grande coltura e maestria.

9. Fabrizio Fontana. Organista, nato a Torino nel 1625. Fu organista di S. Pietro in Vaticano a Roma. Pubblicò: *Ricercari per l'organo* (Roma, A. Mutii, 1677). L'anno di sua morte è sconosciuto.

10. Domenico Zipoli. Dotto contrappuntista compositore ed organista della chiesa de' Gesuiti a Roma, nella prima metà del secolo XVIII. Pubblicò: *Sonate d'intavolatura per organo e cembalo, parte prima. Toccate, versi, canzone, offertorio, elevazione, post communio e pastorale.*

Parte seconda: Preludi, allemande, correnti, sarabande, gighe, gavotte e partite. (Roma, 1726).

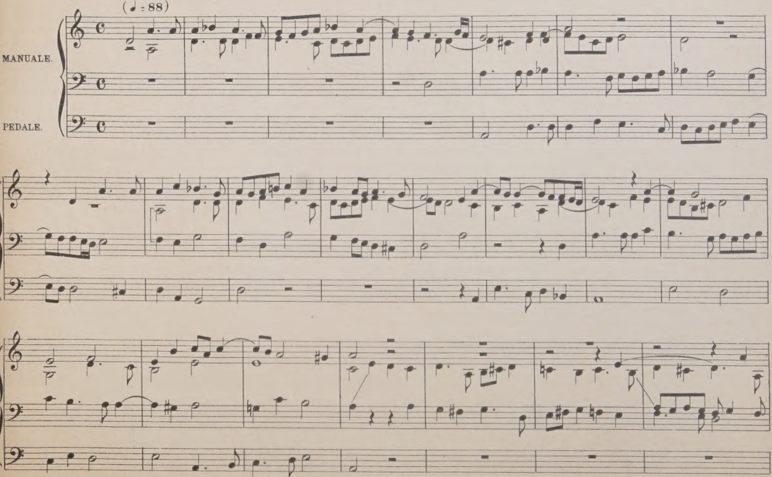
1.

GIOVANNI PIERLUIGI DA PALESTRINA.

(1524-1594)

Ricercare 1.mi toni.

Da un antico manoscritto.



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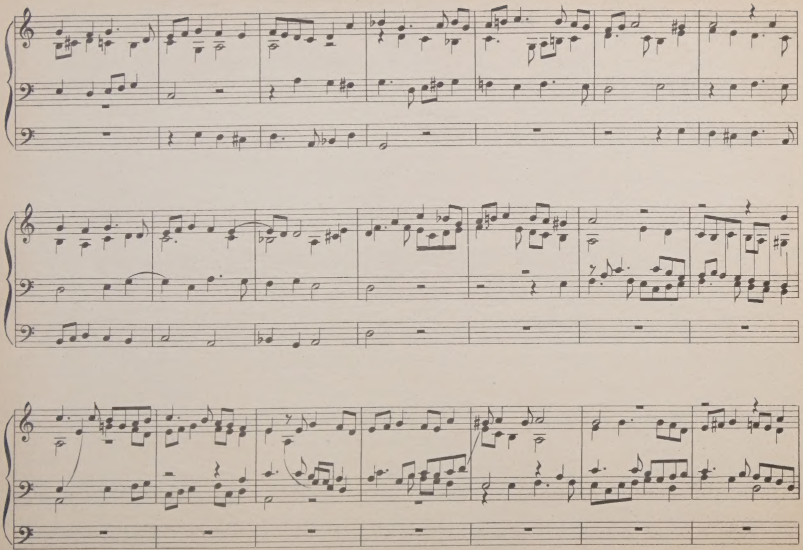
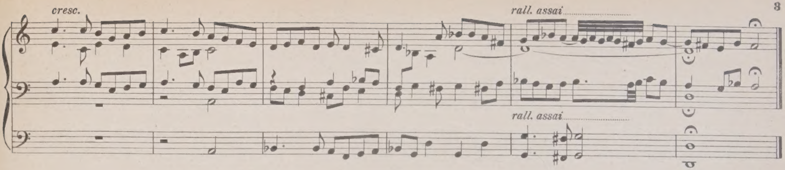




2.

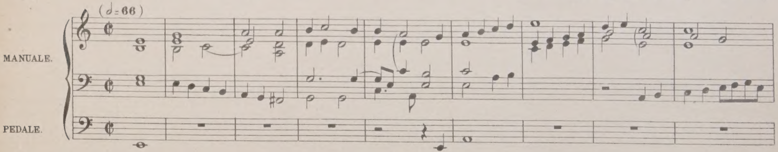
LUZZASCO LUZZASCHI

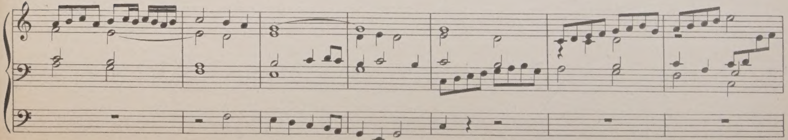
Organista in Ferrara.

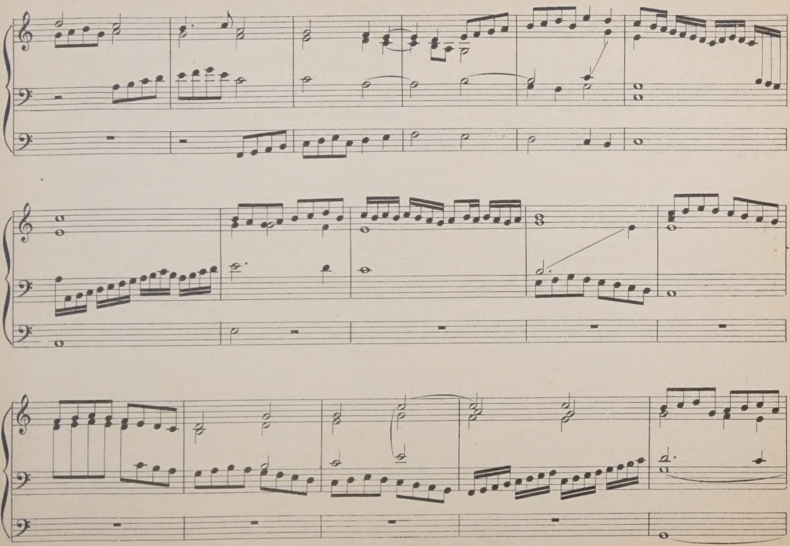
(1545-1612)

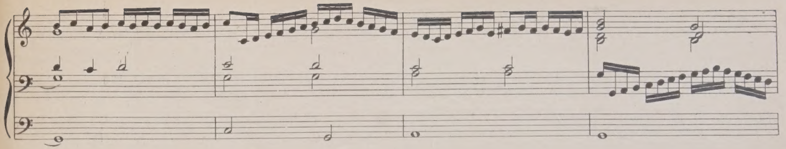
Toccata del 4.to tono.

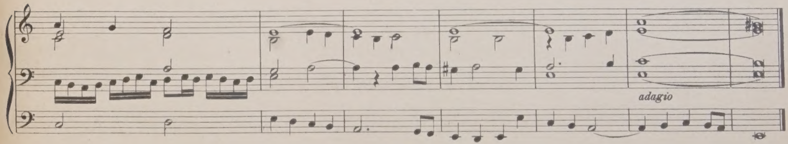
Dall'op. "IL TRANSILVANO", di Diruta (1608)











3.
GIOSEFFO GUAMMI

Organista in Venezia.
(nato 1550 - m.?)

Canzona detta "LA GUAMINA„

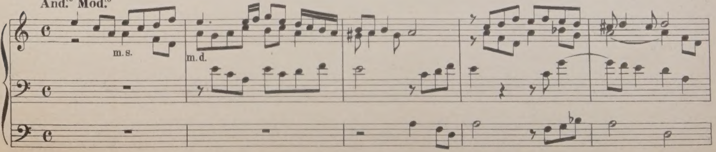
(Da un antico manoscritto del XVII secolo)

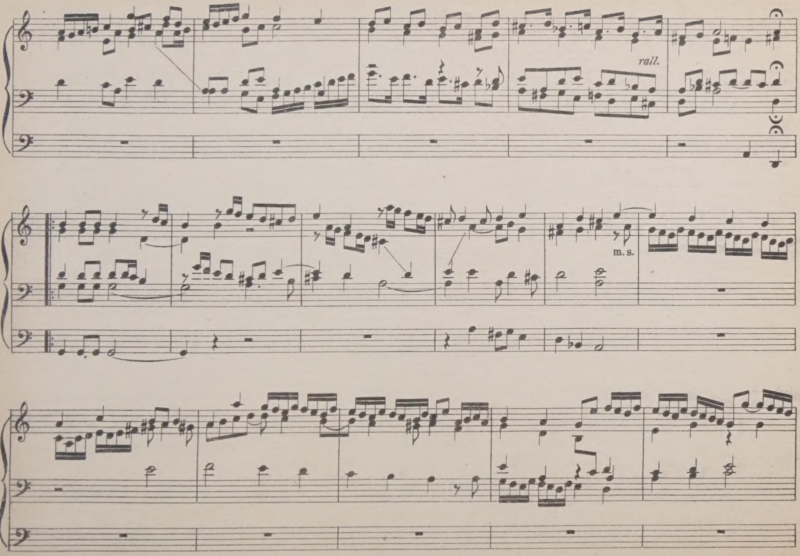
And.te Mod.to

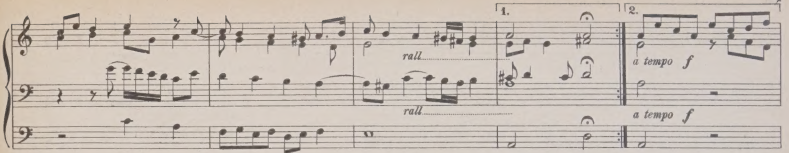
MANUALE.

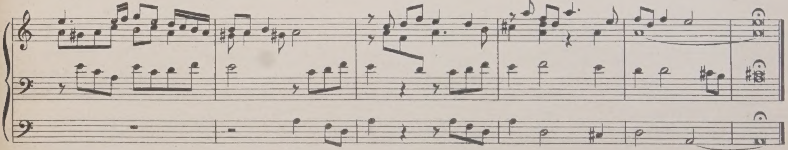
(♩= 76)

PEDALE.




rall.
m. s.





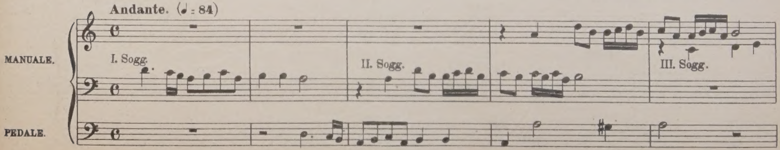
4.
GIOVANNI GABRIELI.

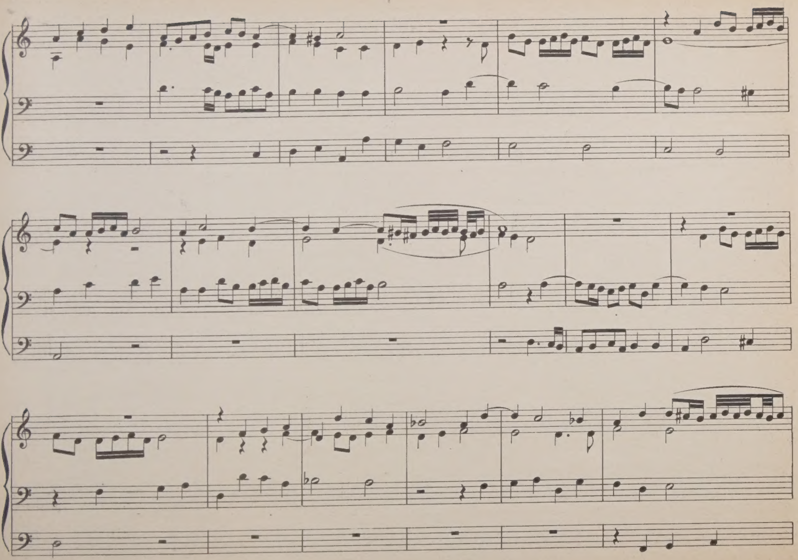
Organista in Venezia.

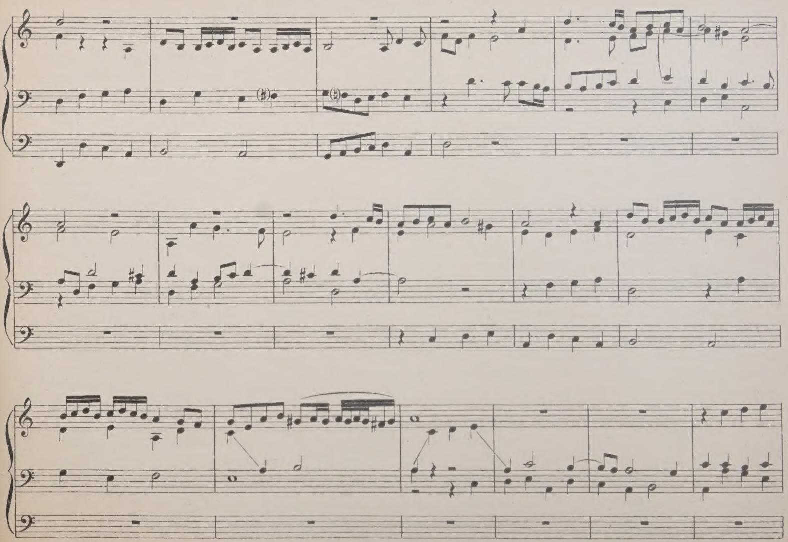
(1557-1612)

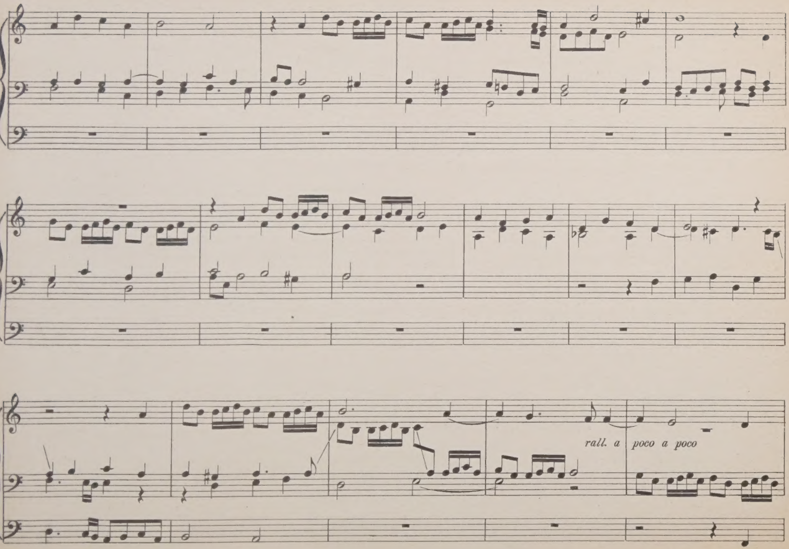
Ricercare a 3 Soggetti.

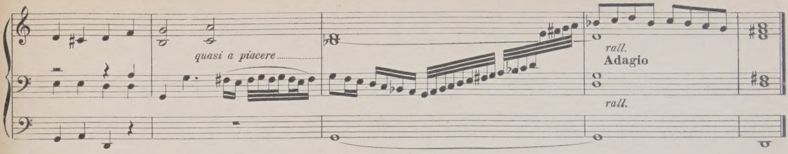
(Da un manoscritto del XVII secolo)








rall. a poco a poco



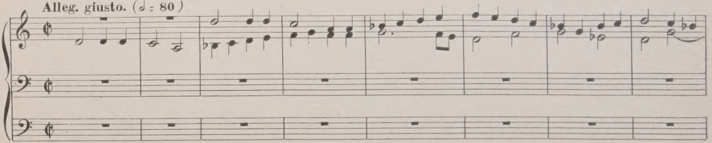
5.
CRISTOFORO MALVEZZI

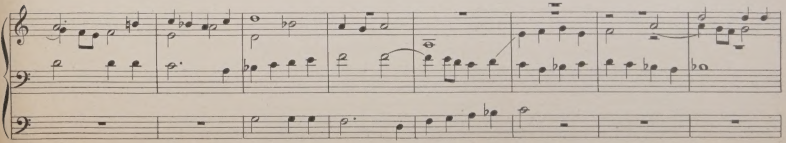
Maestro di Cappella a Firenze.

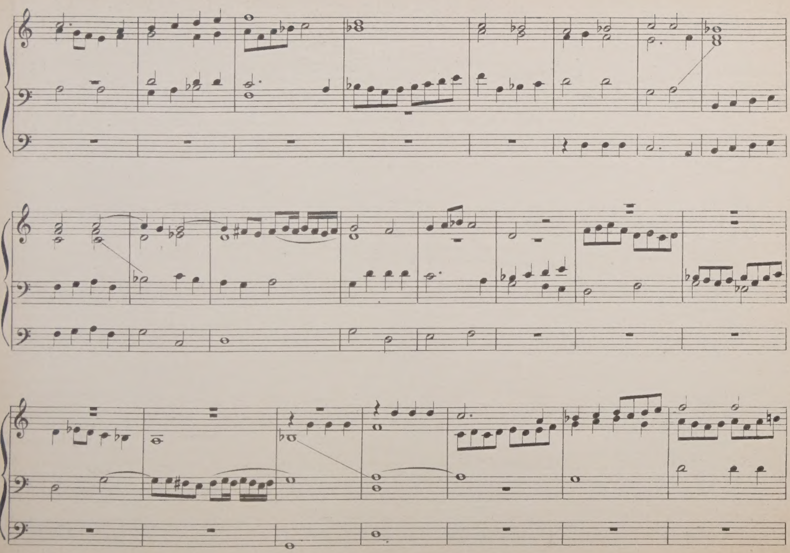
Canzona per Organo. (1547-1598) Dall' Intavolatura d'Organo di Schmid j. 1607)

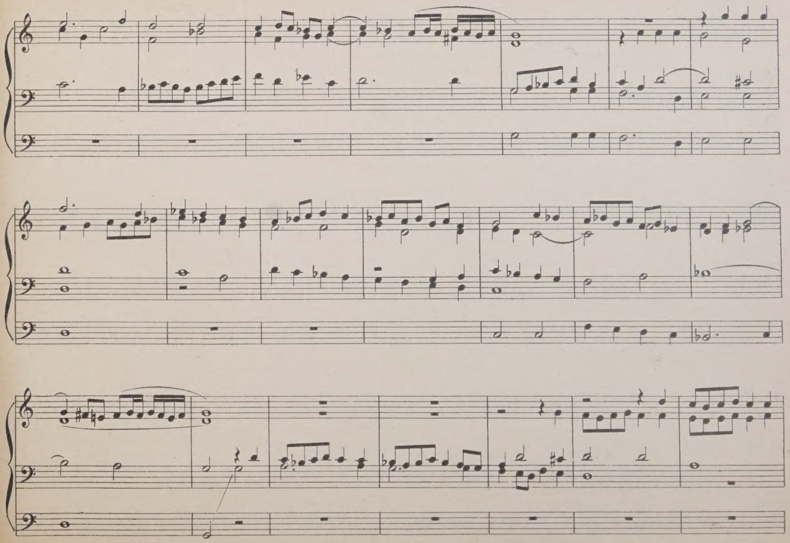
MANUALE.

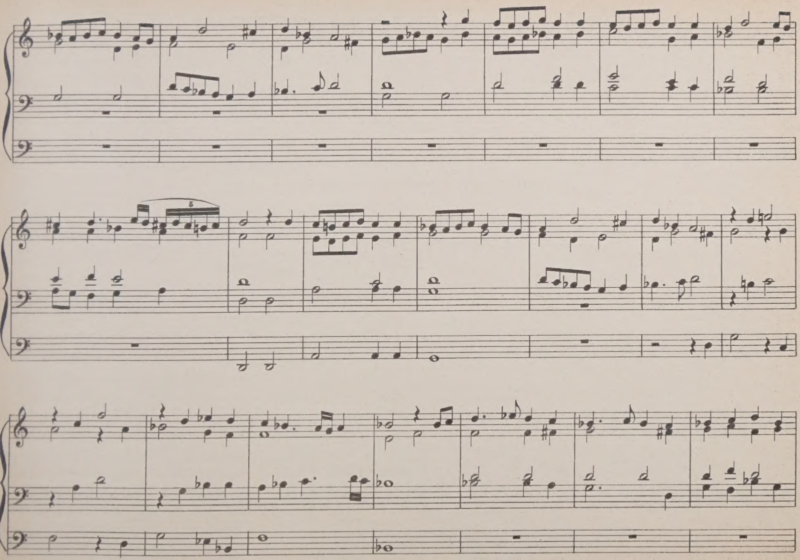
PEDALE.

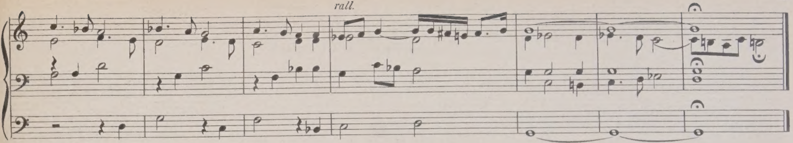












6.

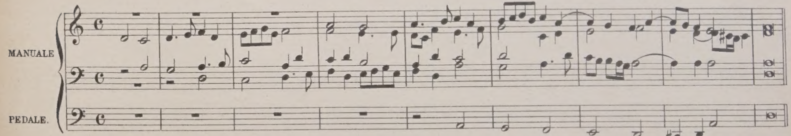
GIROLAMO DIRUTA DA PERUGIA

Organista in Chioggia (Venezia)
(1560 - m ?)

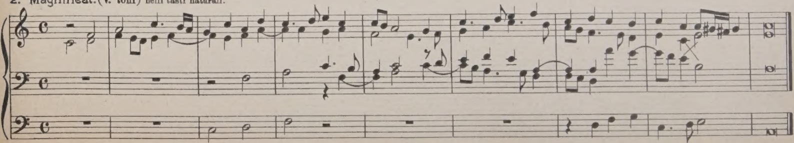
Versetti per l'organo.

(Dalla di lui opera "IL TRANSILVANO", p. II. sopra il vero modo di intavolare ciaschedun canto. Venezia 1598.)

1. Ut queant laxis. (I. toni)



2. Magnificat. (V. toni) nelli tasti naturali.



7.

GIROLAMO FRESCOBALDI

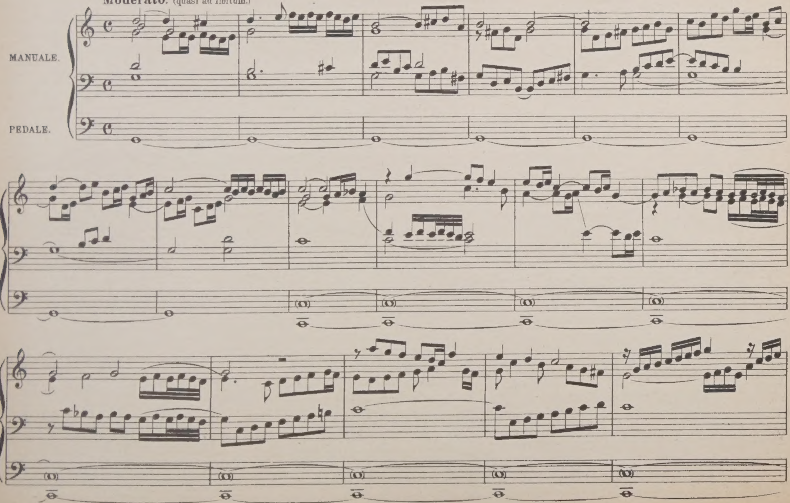
Organista di S. Pietro in Vaticano.

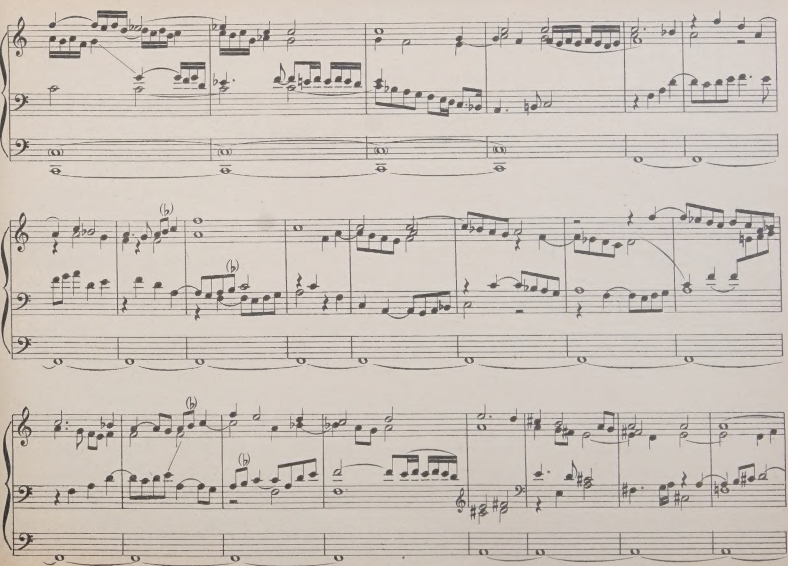
(1583-1644)

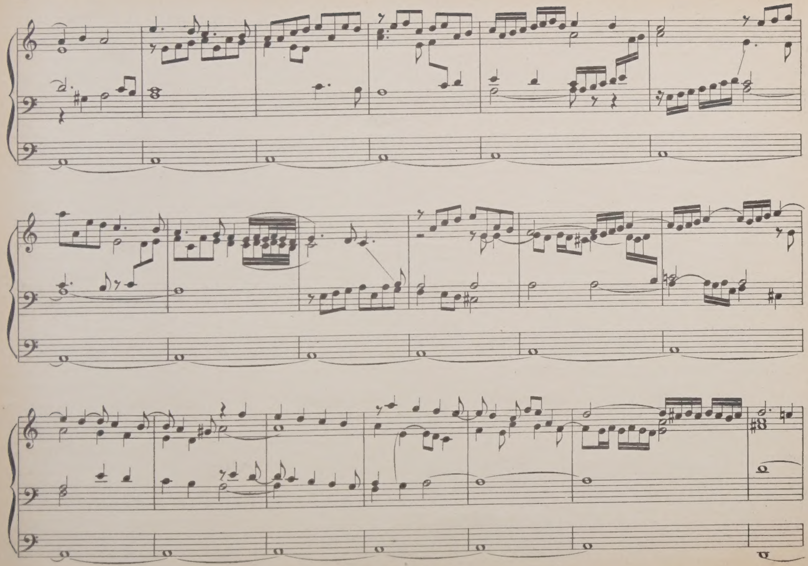
(Dal 2° libro di Toccate. Venezia 1616)

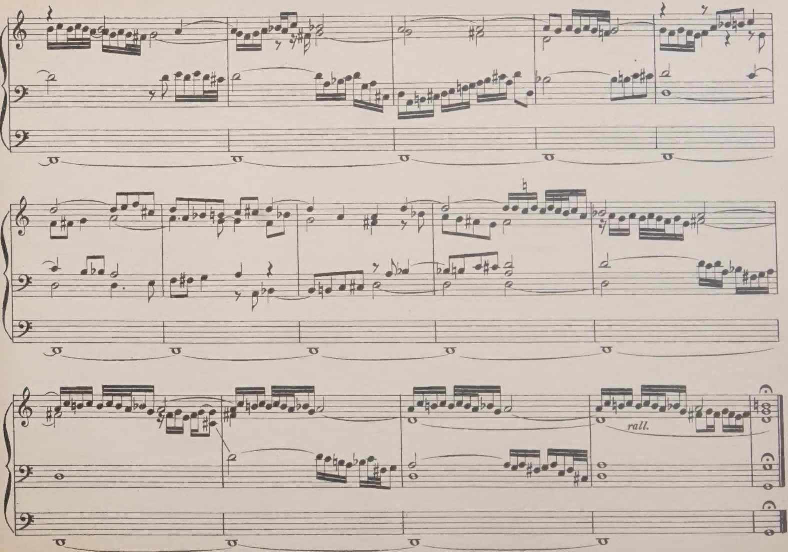
a) Toccata 5ta sopra i pedali per l'organo, e senza.

Moderato. (quasi ad libitum.)



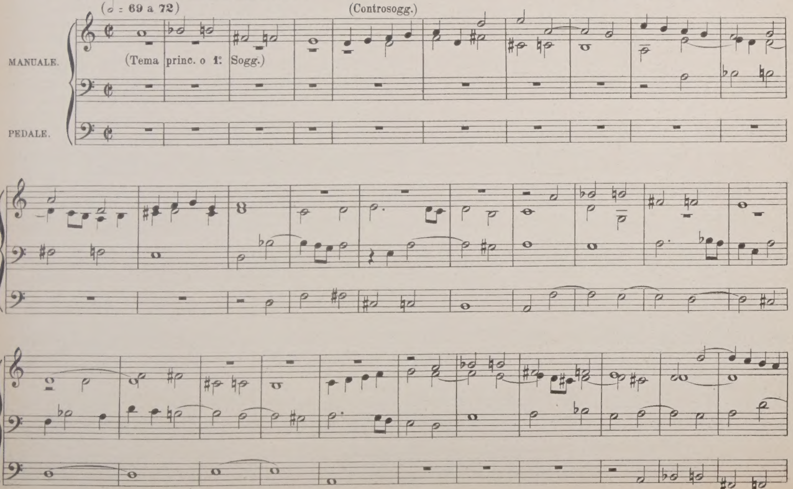


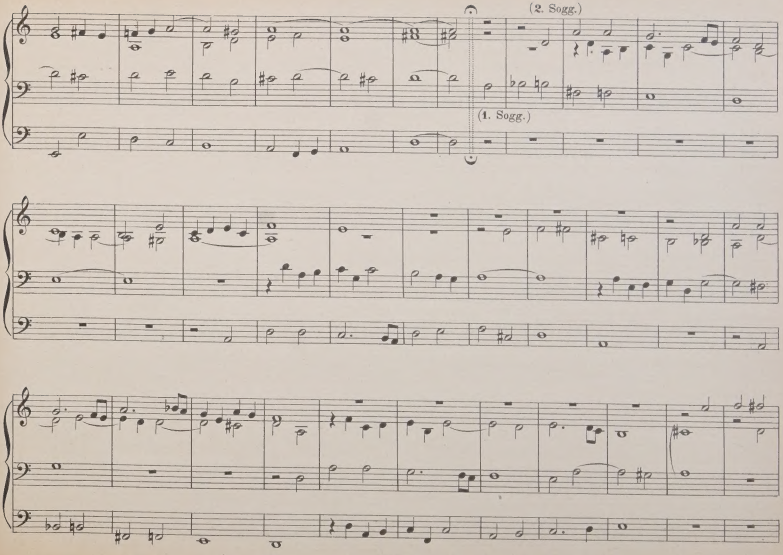


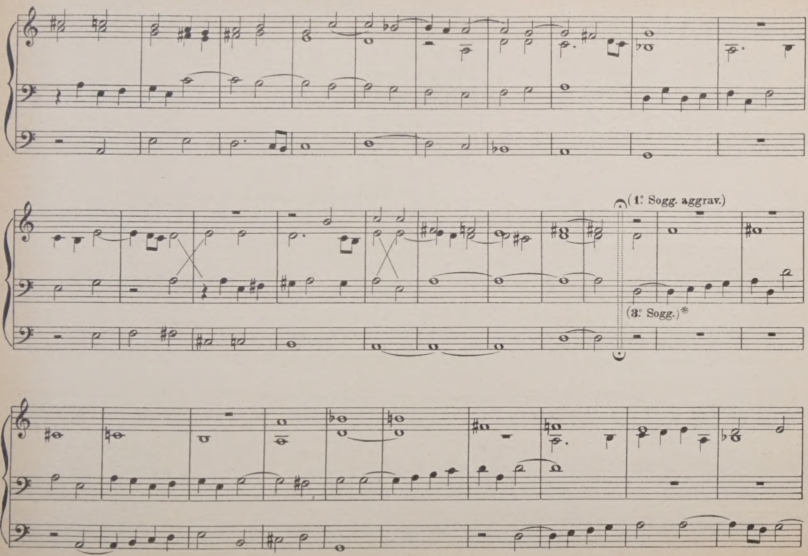

rall.

b) Recercar Cromaticho post il Credo.

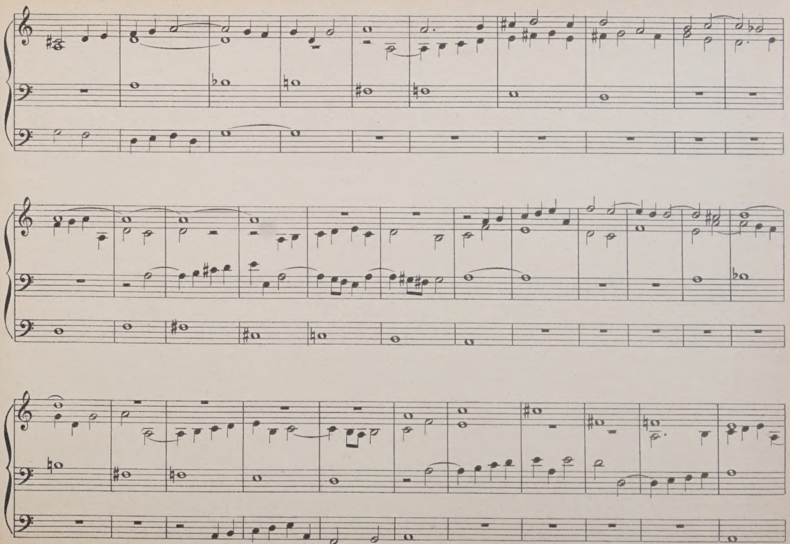
(Da "Fiori musicali di diverse compositioni, toccate, recercari, etc„ Venetia, per A Vincenti. 1635.)

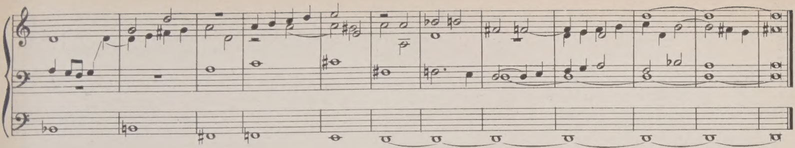



(2. Sogg.)
(1. Sogg.)



*) Dal controsoggetto del I° tema.





8.

GIOVANNI BATTISTA FASOLO DA ASTI

Organista in Venezia

(1600 - ?)

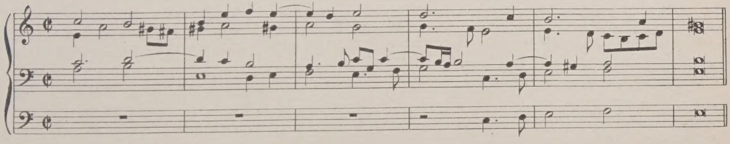
Versetti per l'organo.

(Dall' Annuale etc. opera 8ª in Venezia appresso A. Vincenti. MDCXXXXV.)

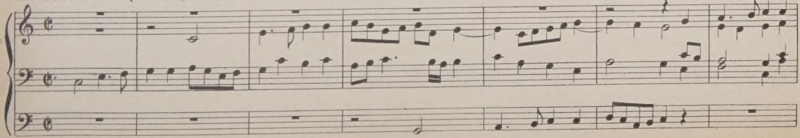
1. Judex crederis.

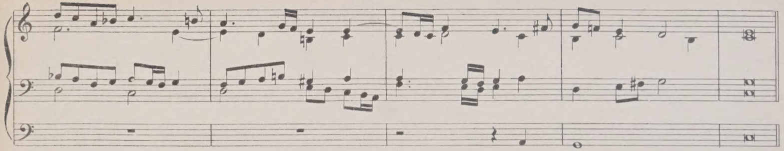
MANUALE.

PEDALE.

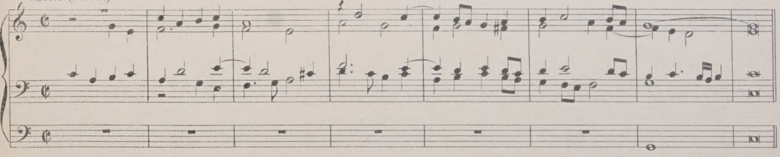


2. Proles de cœlo prodiit. (Ver. 1.)

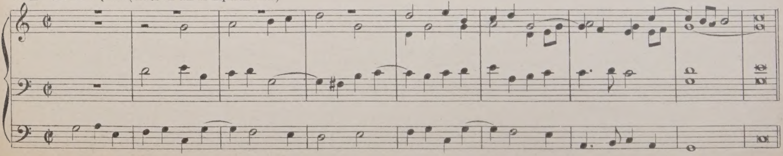




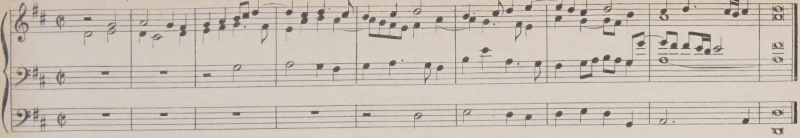
3. Idem. (Ver. 3.)



4. Et interra pax. (Gloria VII toni ad diapentem infer.)



5. Veni creator Spiritus.



9.
FABRIZIO FONTANA
(Torinese)

Organista di S. Pietro in Vaticano

(1625 - ?)

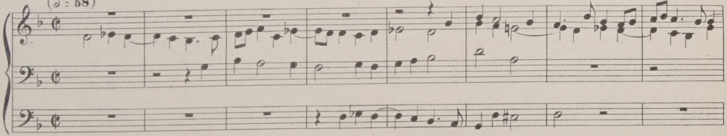
(Dai "Ricercari di Fab. Fontana", Roma per Giov. Angelo Mutij 1677.)

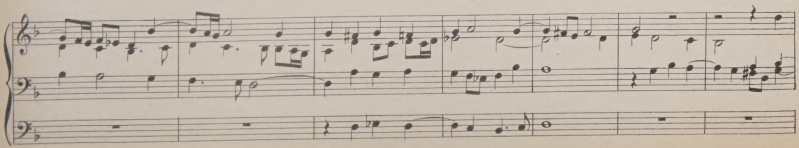
Ricercare 2º

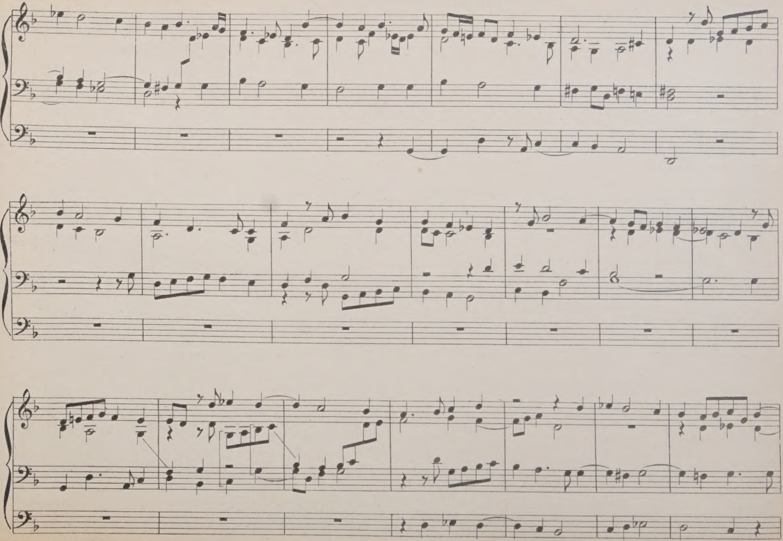
(𝅗𝅥 = 58)

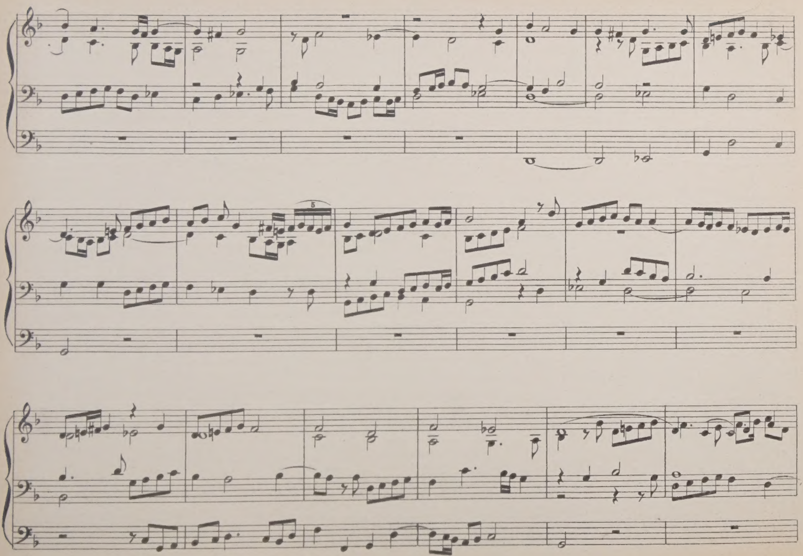
MANUALE.

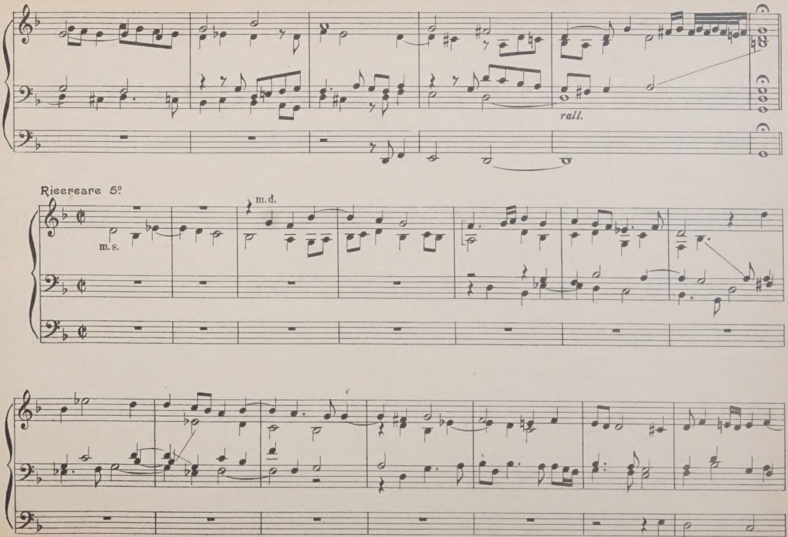
PEDALE.

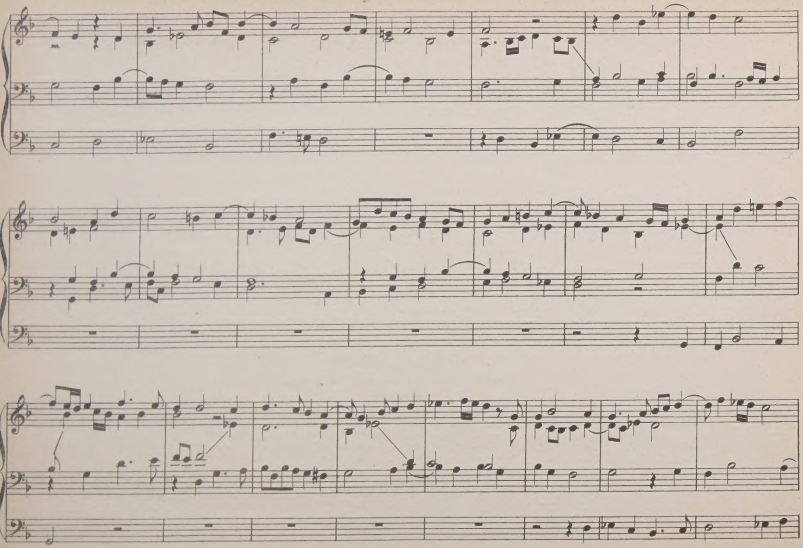


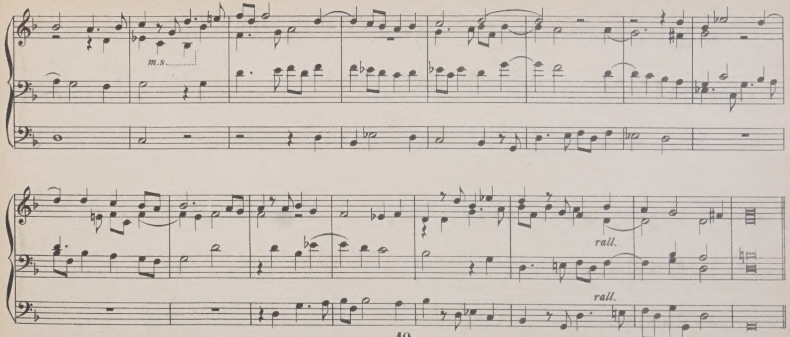





5


rall.
Ricercare 5º
m.d.
m.s.





10.
DOMENICO ZIPOLI

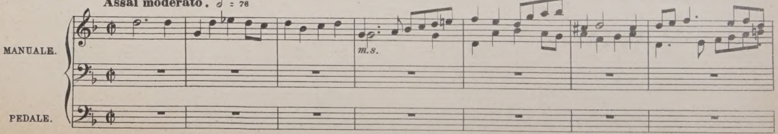
Organista della Chiesa dei Gesuiti in Roma.

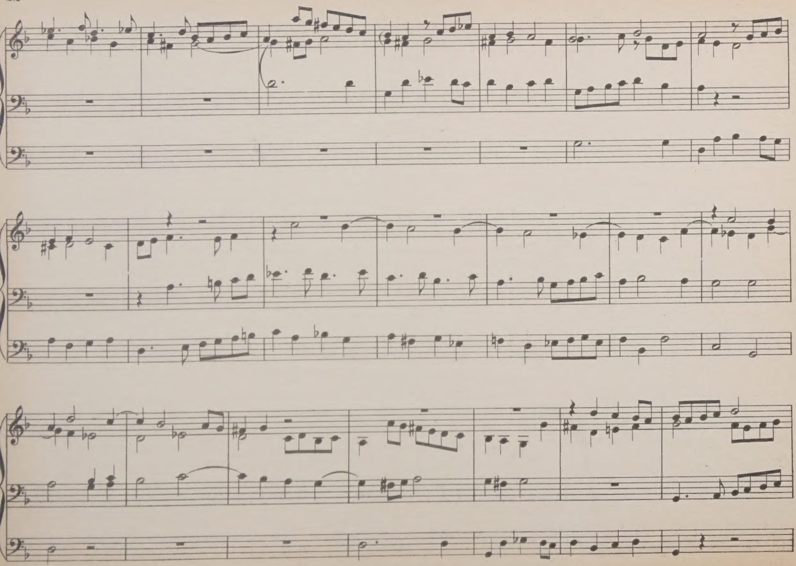
(1720 - ?)

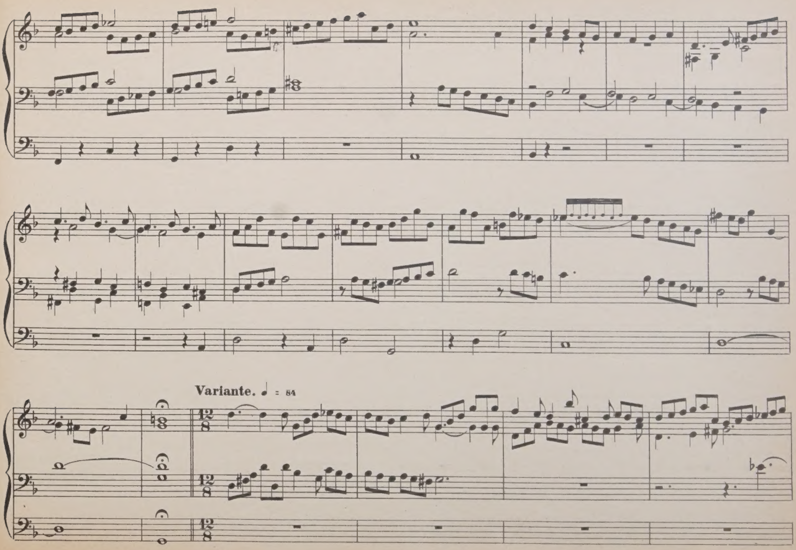
Dalle Sonate d'intavolatura per organo e cimbalo.
Parte prima. Roma, 1726.

Canzona.

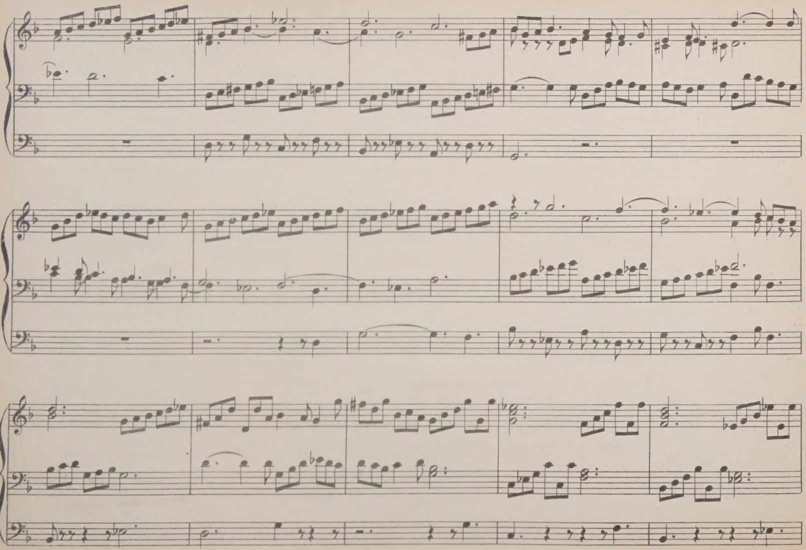
Assai moderato. 𝅗𝅥 = 76

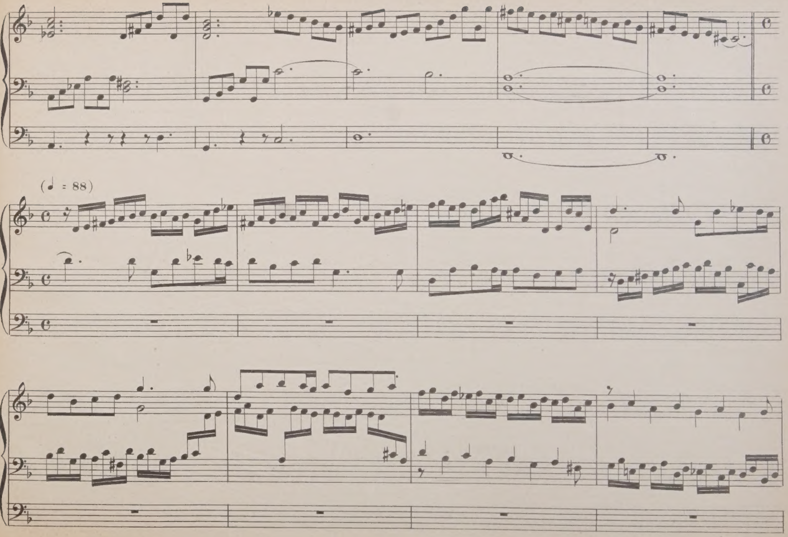


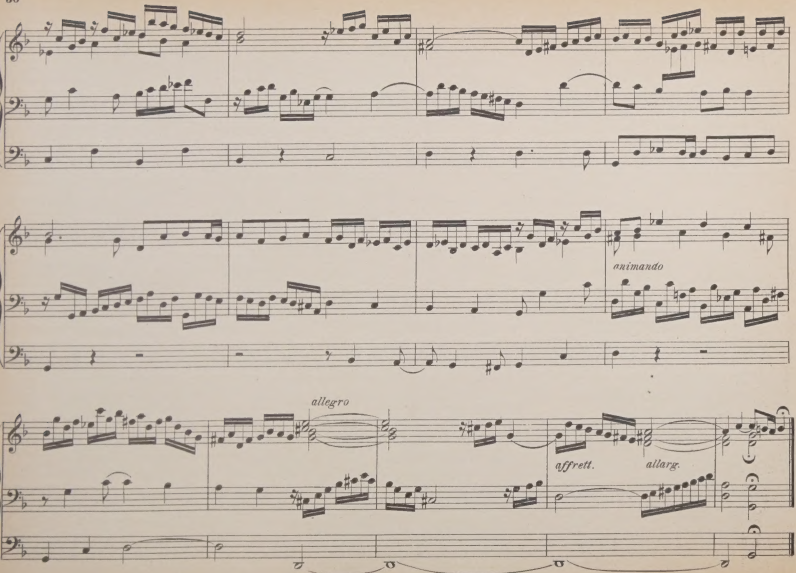




Variante. ♩ = 84




(♩ = 88)


animando
allegro
affrett.
allarg.

Sonate da Camera

für Flöte bez. Oboe mit beziffertem Bass

komponiert von

G. FR. HÄNDEL.

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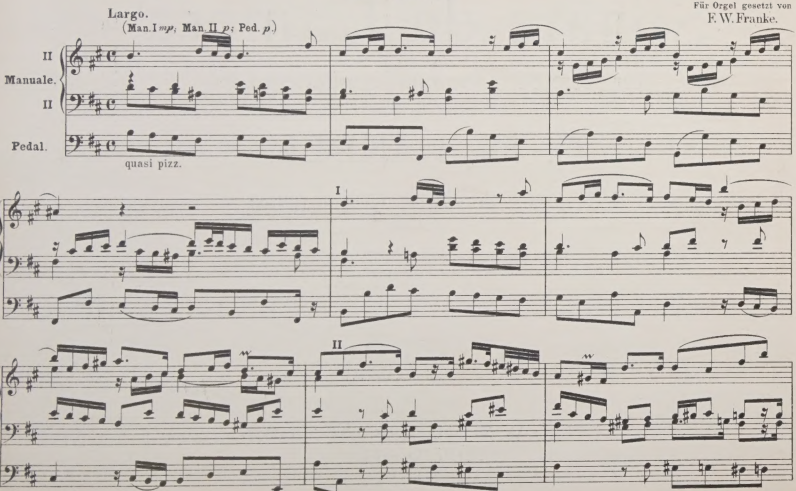

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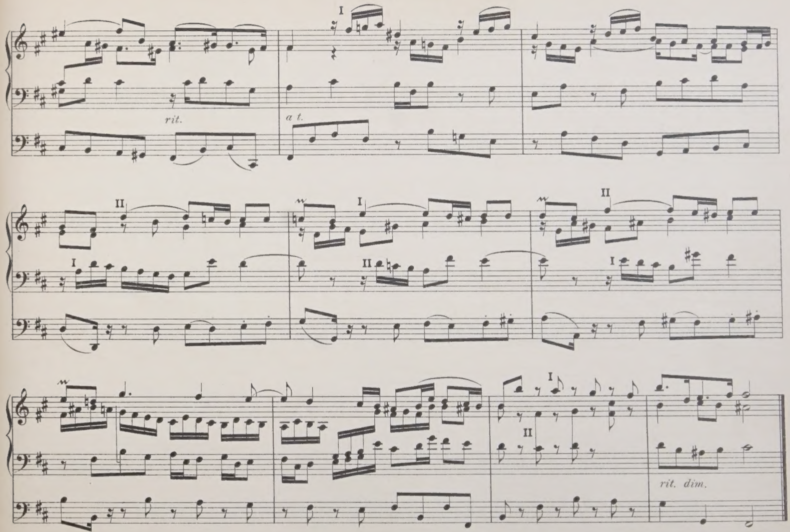
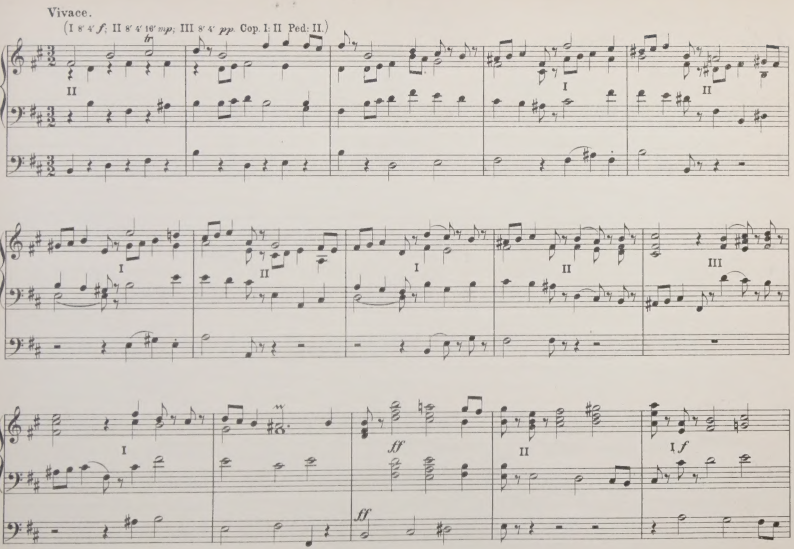
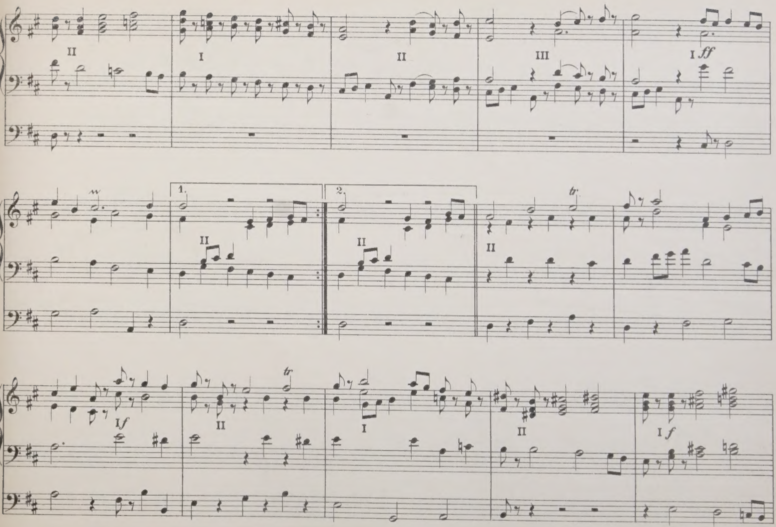
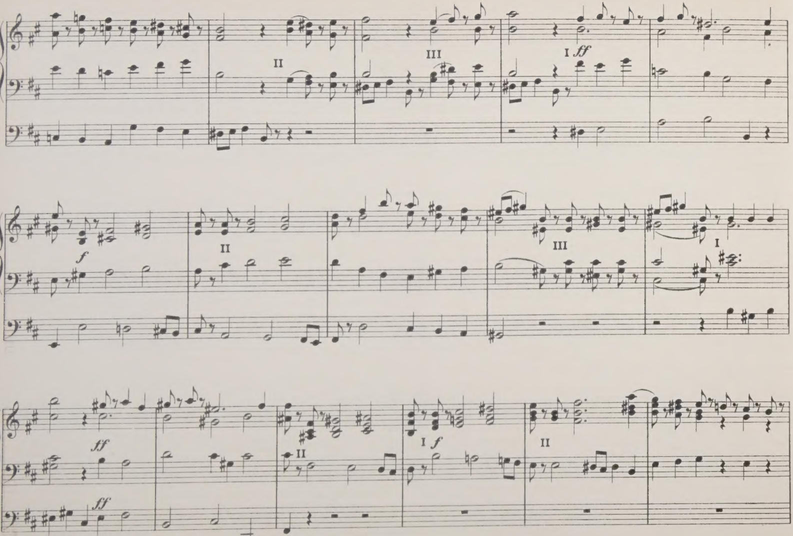
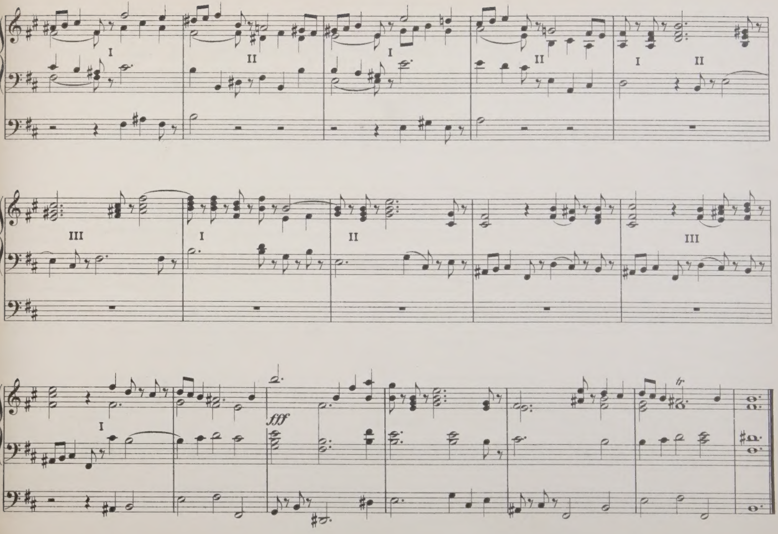
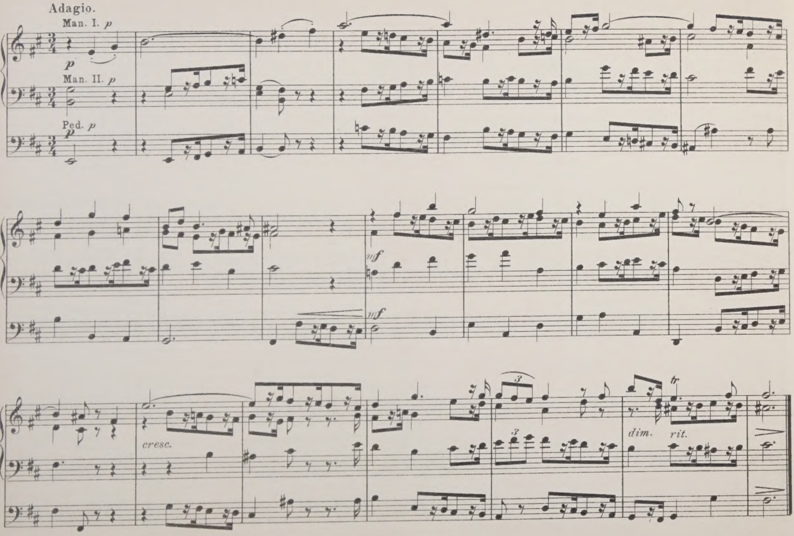

I
rit.
a t.
II
I
I
II
II
I
I
II
rit. dim.

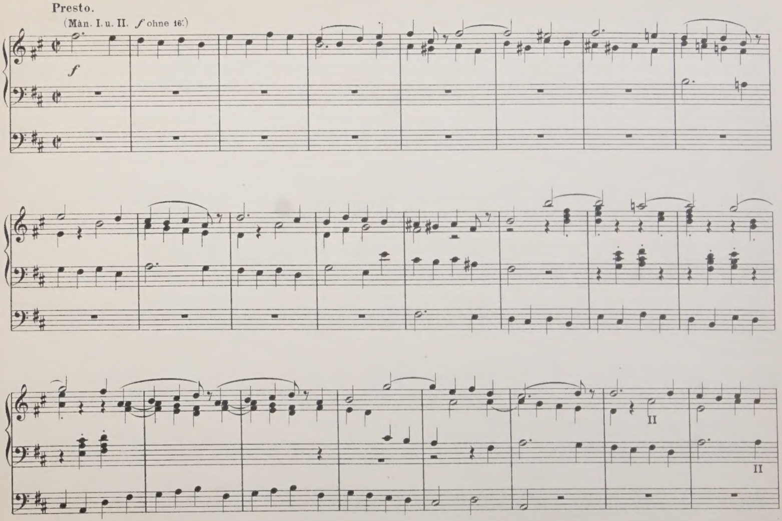

Vivace.
(I 8' 4' f; II 8' 4' 16' mp; III 8' 4' pp. Cop. I: II Ped: II.)
II
I
II
I
II
I
II
III
I
ff
II
ff
I f

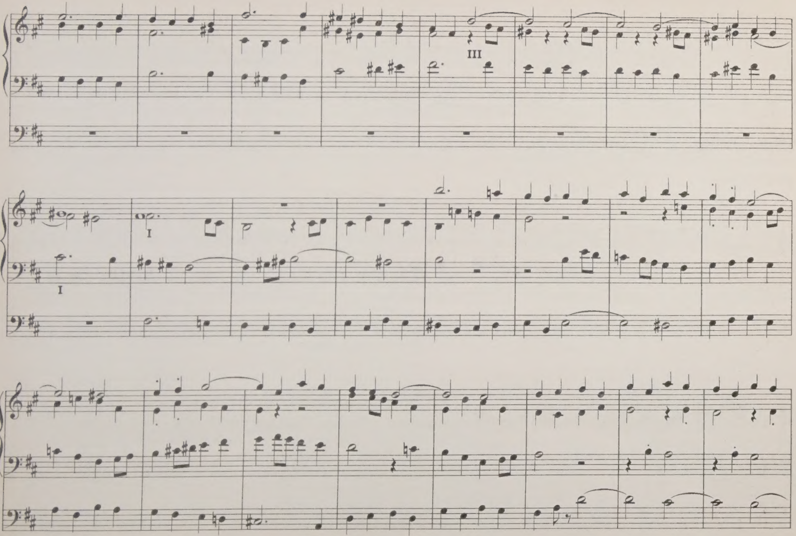

II
I
II
III
I ff
1.
2.
II
II
II
tr
tr
I f
II
I
II
I f

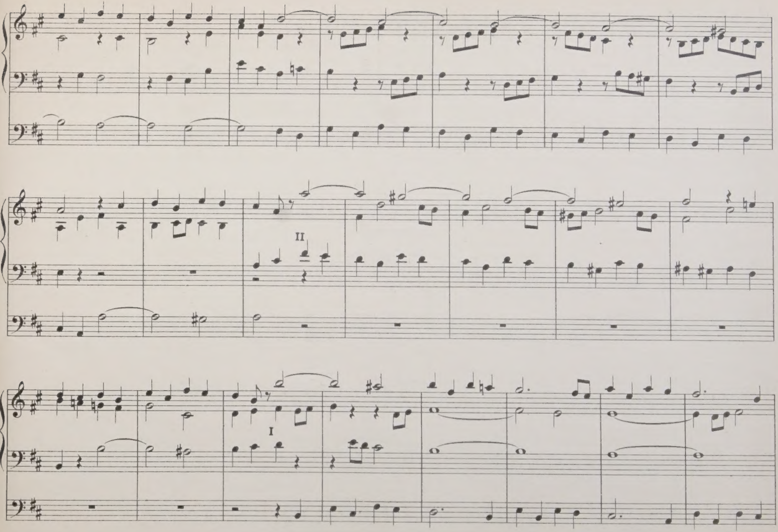

II
III
I ff
f
II
III
I
ff
ff
II
I f
II

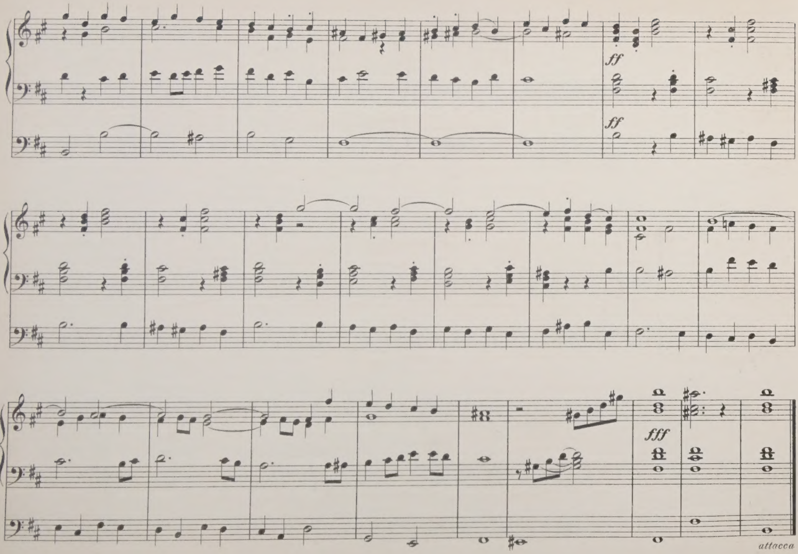

I
II
I
II
I
II
III
I
II
III
I
fff
tr

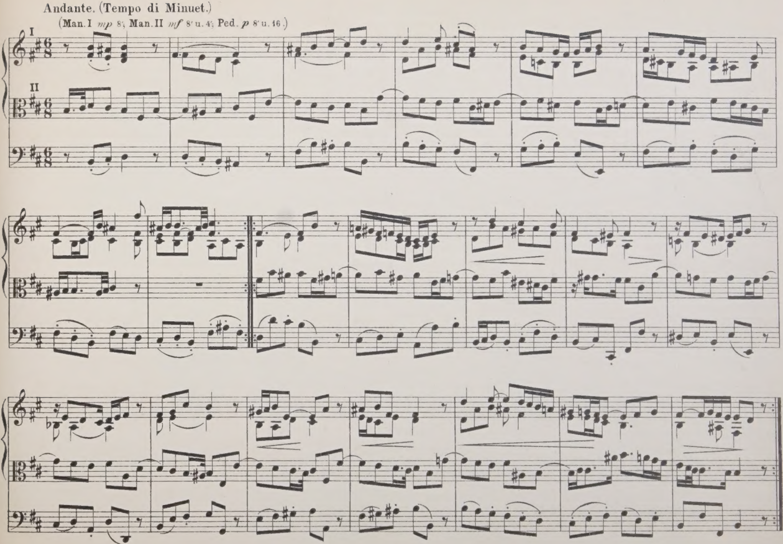

Adagio.
Man. I. p
p
Man. II. p
Ped. p
p
mf
mf
cresc.
3
3
tr
dim.
rit.


Presto.
(Màn. I. u. II. f ohne 16'.)
f
II
II


III
I
I


II
I


ff
ff
fff
attacca


Andante. (Tempo di Minuet.)
(Man. I mp 8'; Man. II mf 8' u. 4'; Ped. p 8' u. 16.)
I
II

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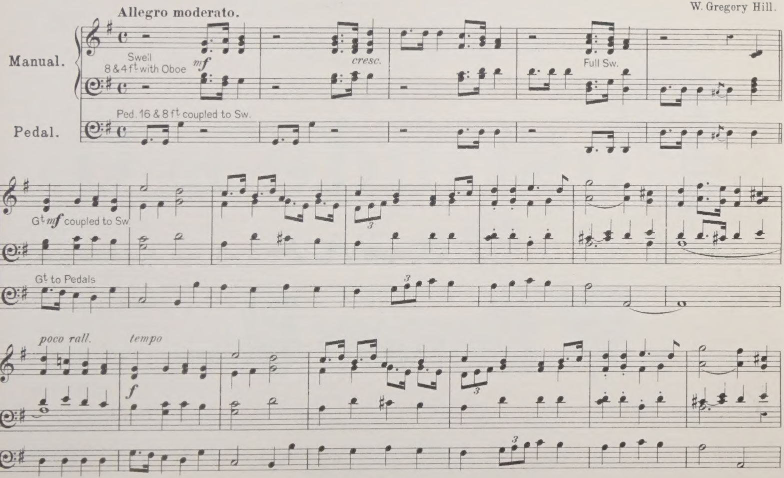
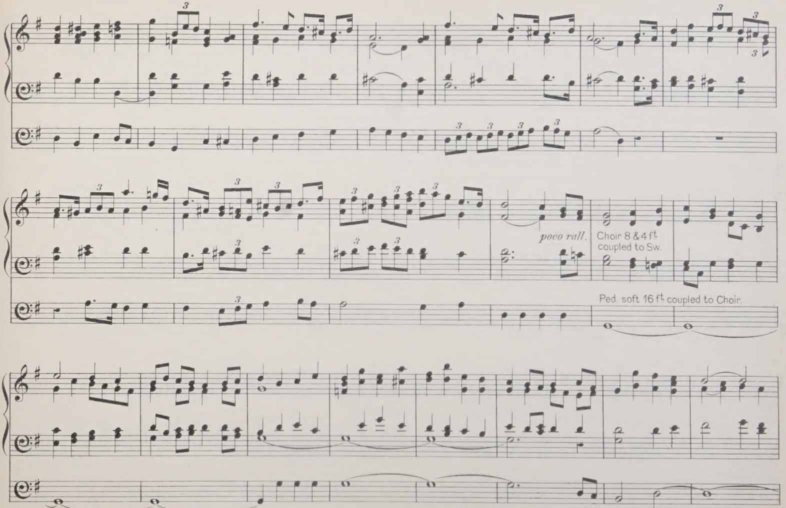
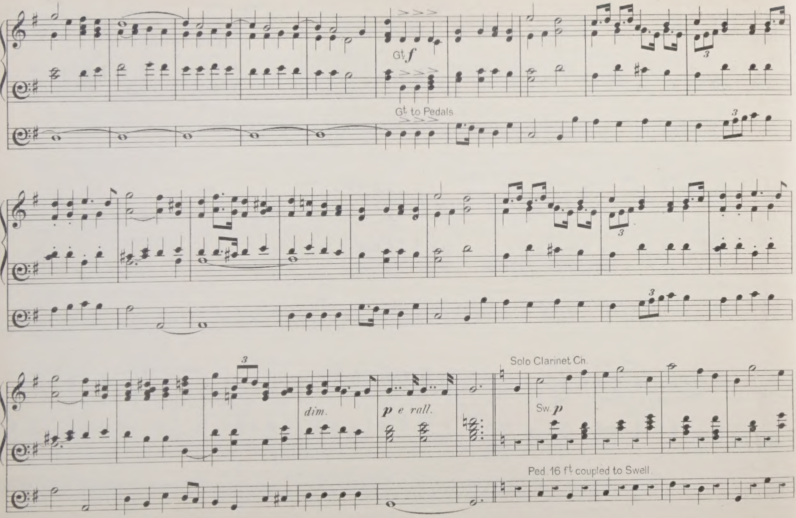
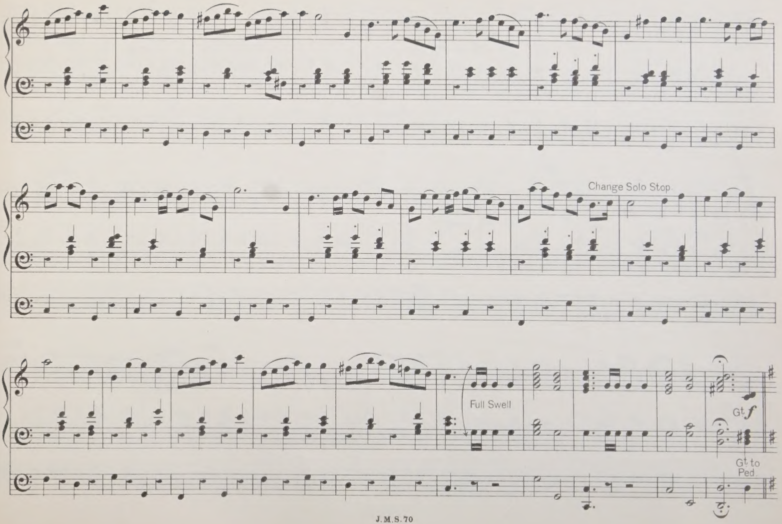
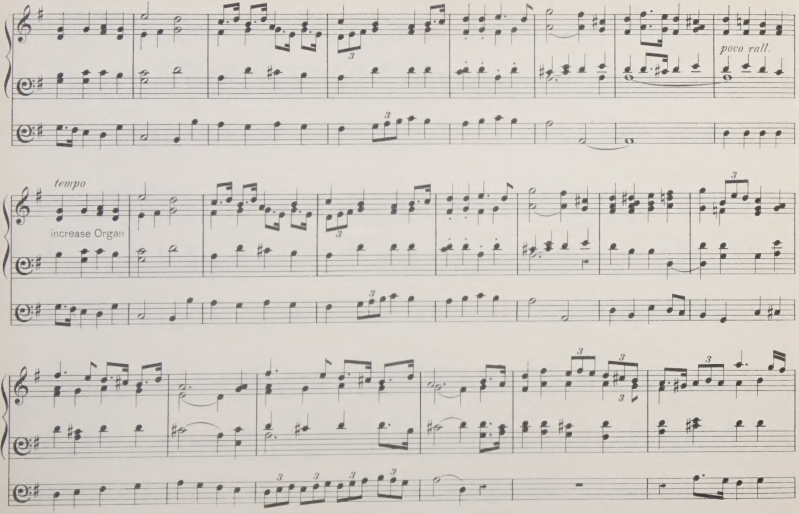
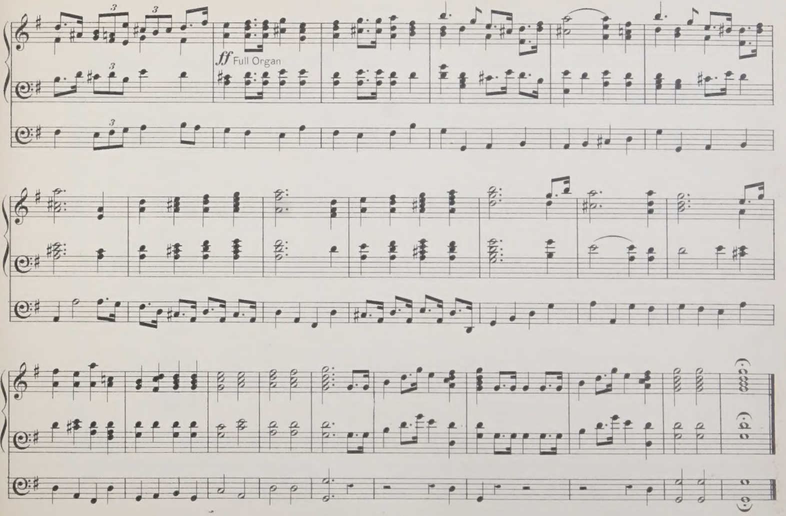



poco rall.
Choir 8 & 4 ft coupled to Sw.
Ped. soft 16 ft coupled to Choir.


Gt. f
Gt. to Pedals
3
3
3
3
dim.
p e rall.
Solo Clarinet Ch.
Sw. p
Ped. 16 ft. coupled to Swell.


Change Solo Stop
Full Swell
Gt. f
Gt. to Ped.


poco rall.
tempo
increase Organ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J. C. Rembt

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Zum Verständniss der Applicaturen-Bezeichnung sei bemerkt: dass die Zeichen über dem Linien-System für den rechten, die unter dem System für den linken Fuss bestimmt sind. ∧ bezeichnet die Spitze, ◻ den Absatz des Fusses. Zwei Zeichen neben einander auf einer, gewöhnlich längeren Note, bedeutet einen Fusswechsel, ein Ablösen des Einen durch den Andern. Um eine ruhige und volle Ansprache des Tones zu erzielen, nehme man den Anschlag auf *Manual* und *Pedal* immer dicht an der Taste.

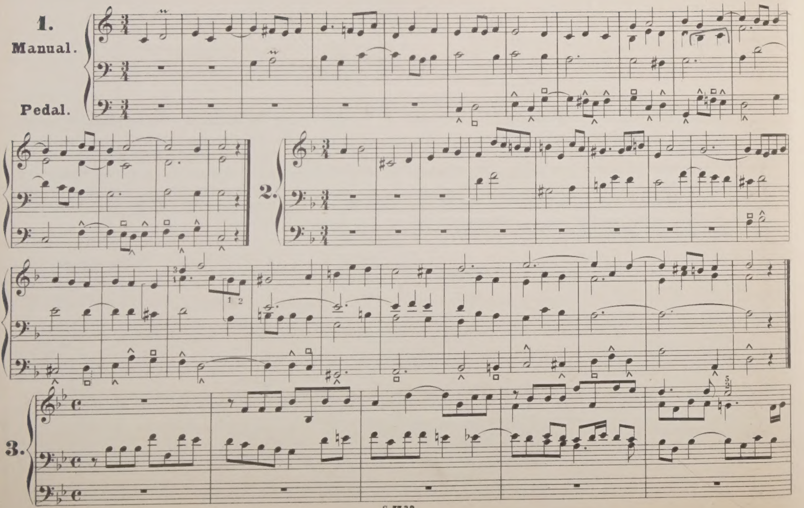
A. Haupt.

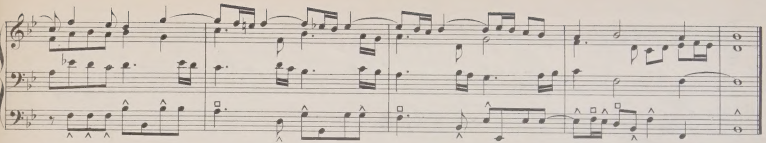
In order to understand the manner of fingering correctly, it must be remembered that the figures above the clef are intended for the right hand; those beneath the clef for the left hand. ∧ signifies the point, ◻ the heel of the foot. Two signs played consecutively usually over a longer note, signify a change of foot, the one to be relieved by the other. In order to obtain a full and even tone, take **manual** *and* **pedal** *close together.*

A. Haupt.

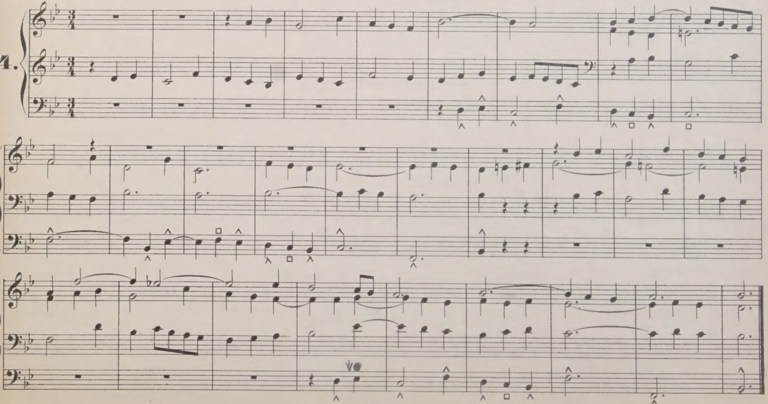
22
vierstimmige Fughetten
für die Orgel.

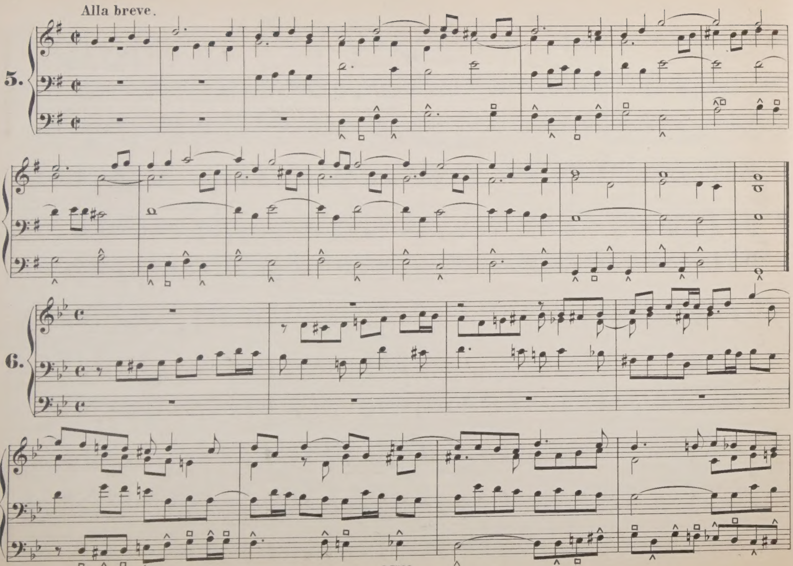
J. E. Rembt.

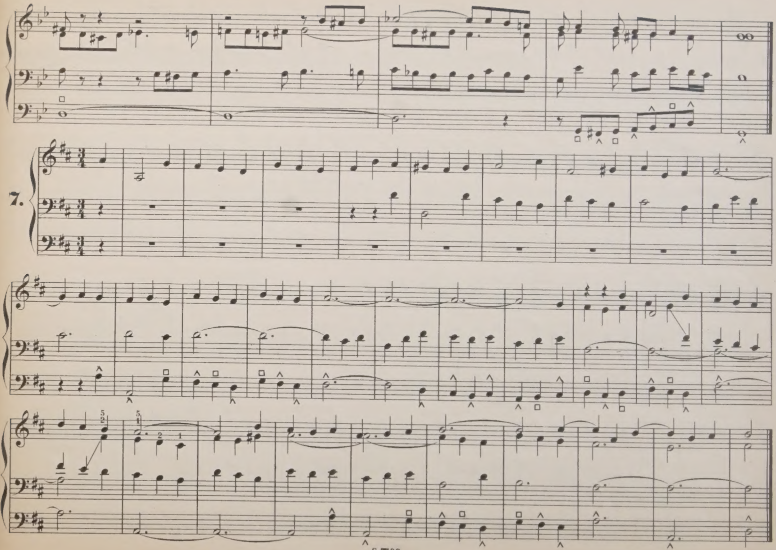


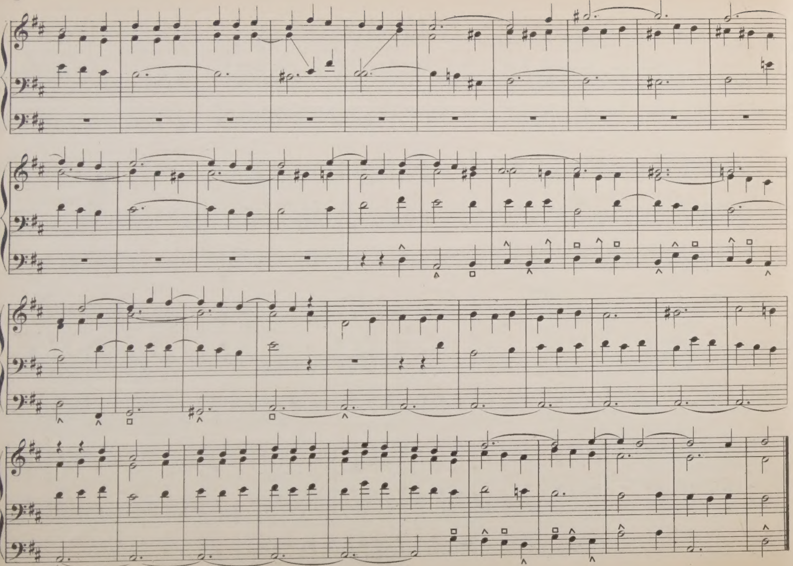


4.




Alla breve.
5.
6.


7.



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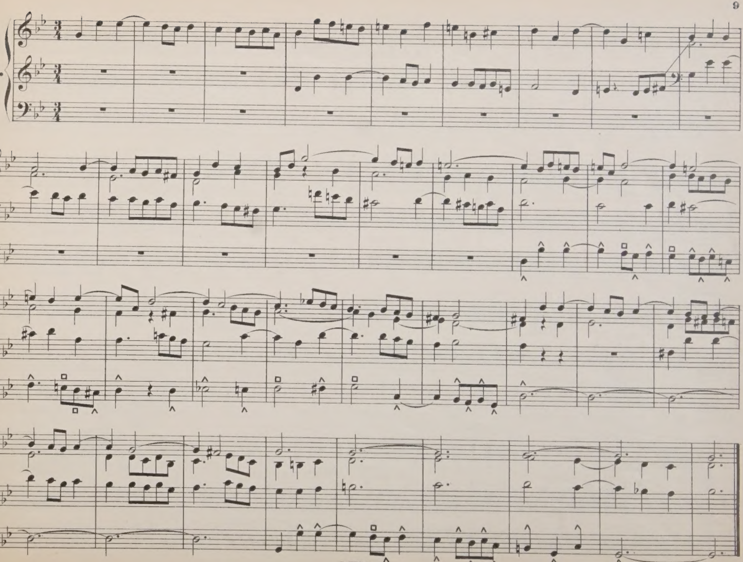
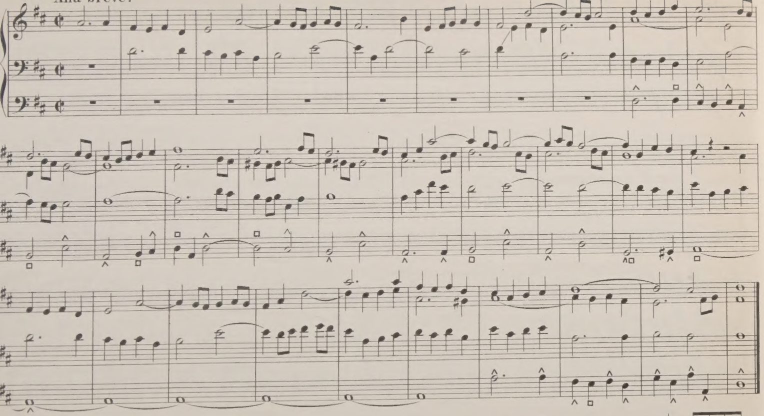


Alla breve.

11.



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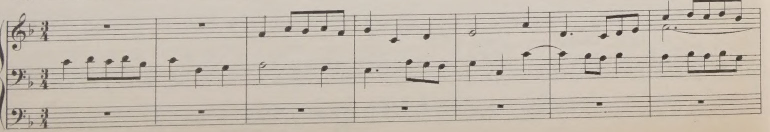
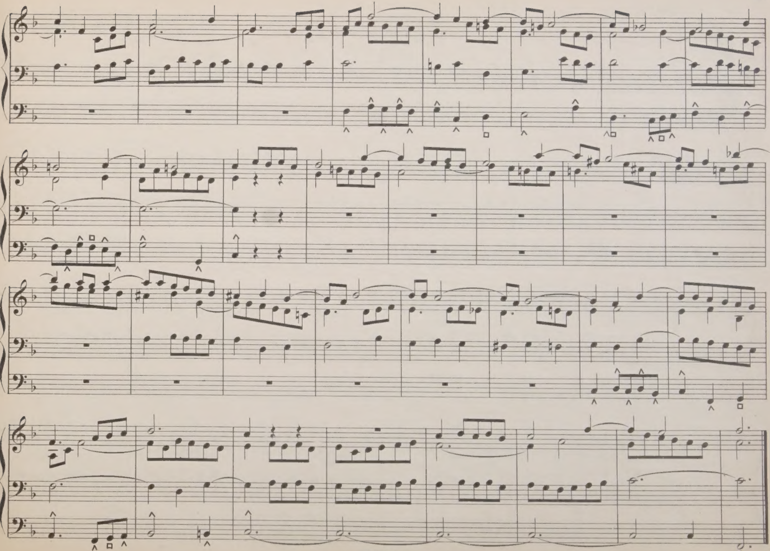
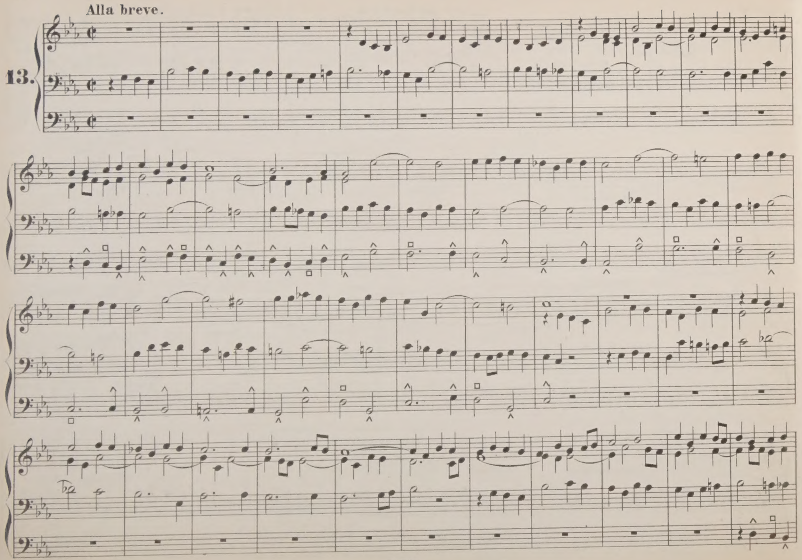
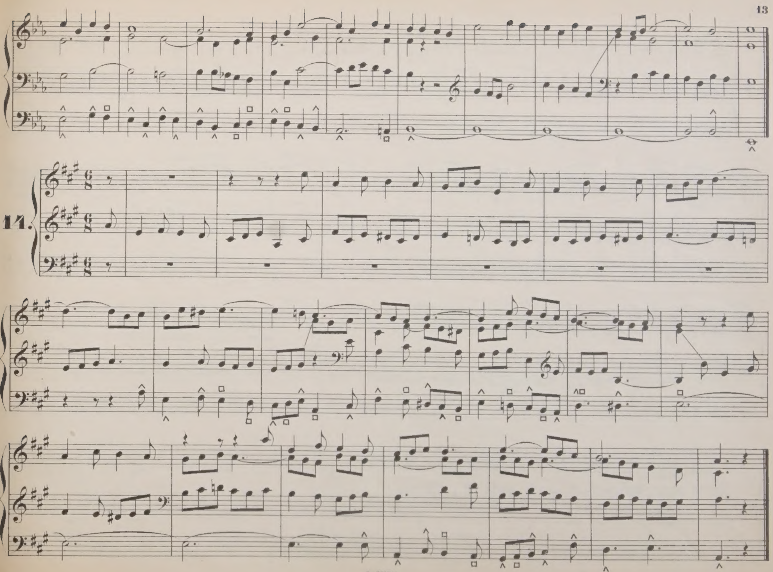
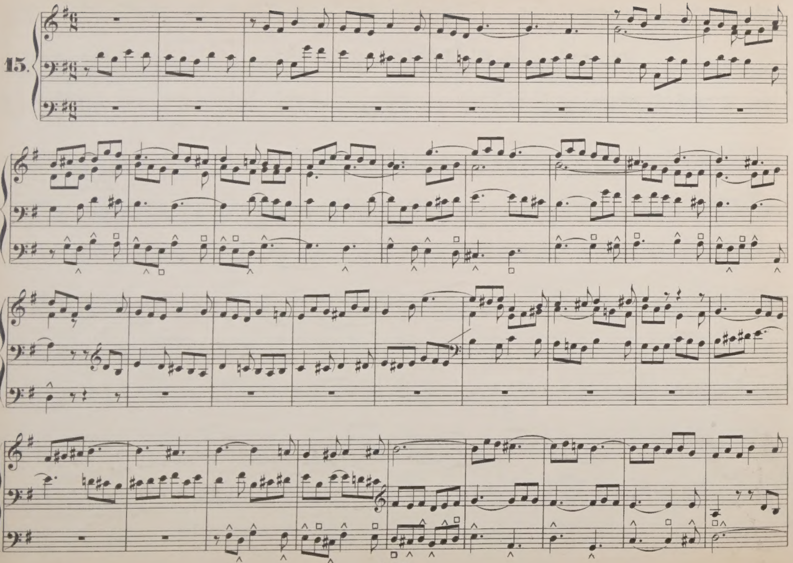


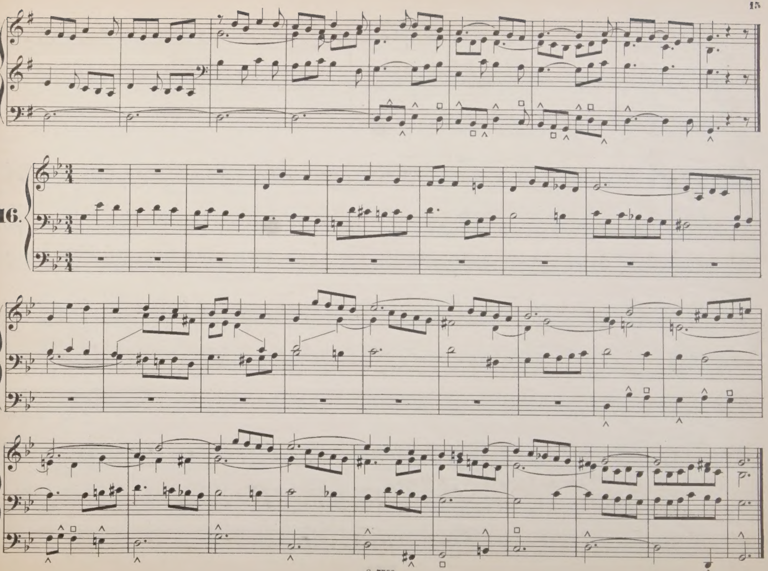



Alla breve.
13.

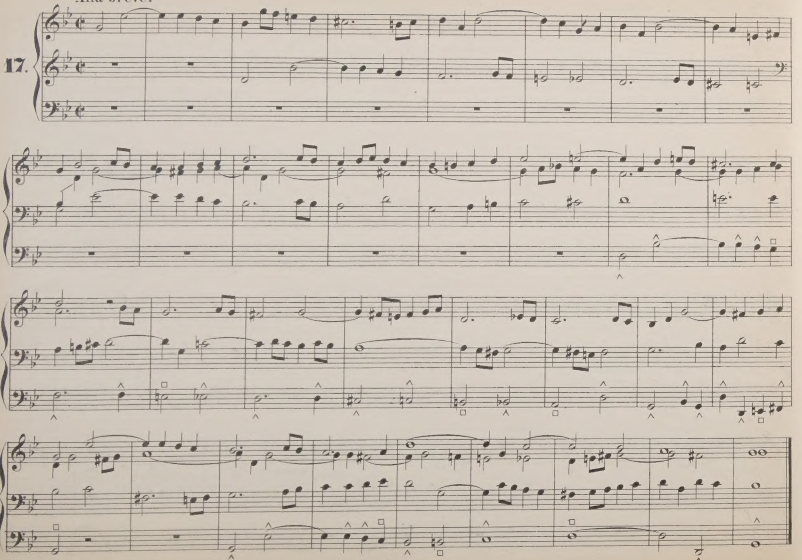

14.

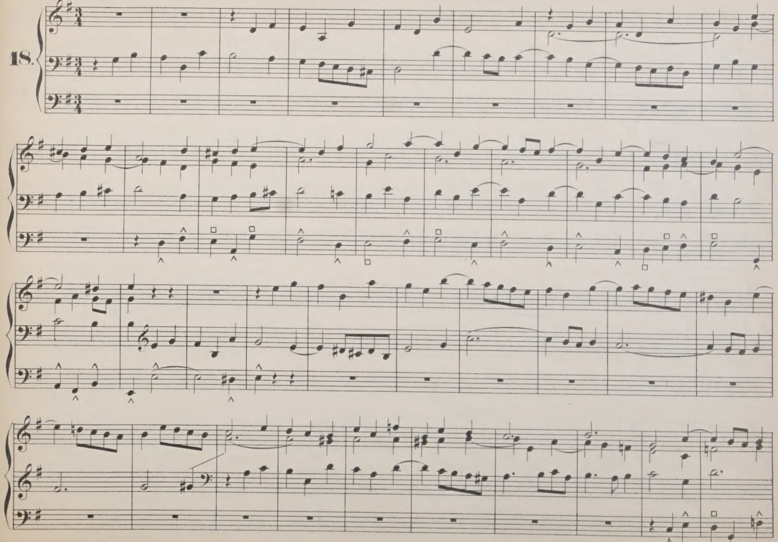

15.

16.



Alla breve.

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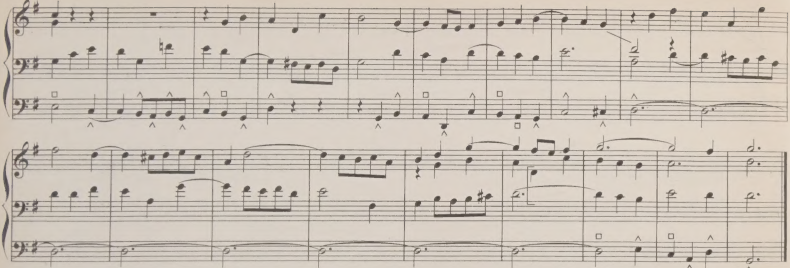

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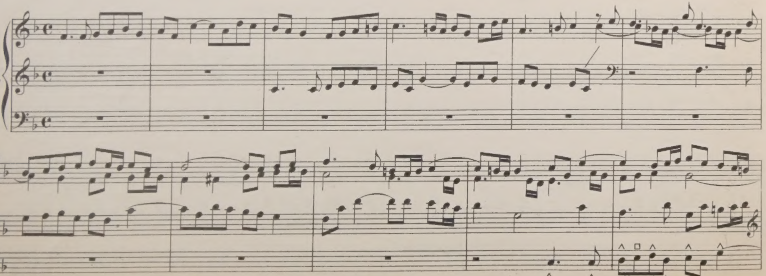

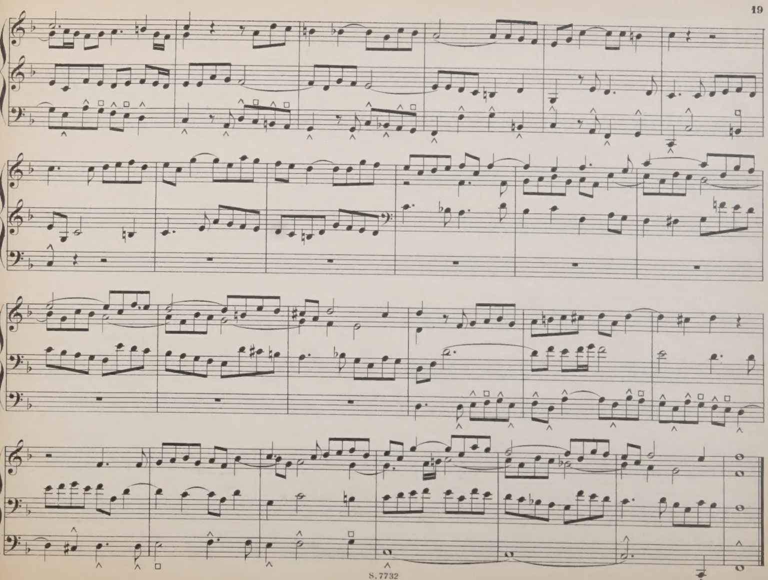

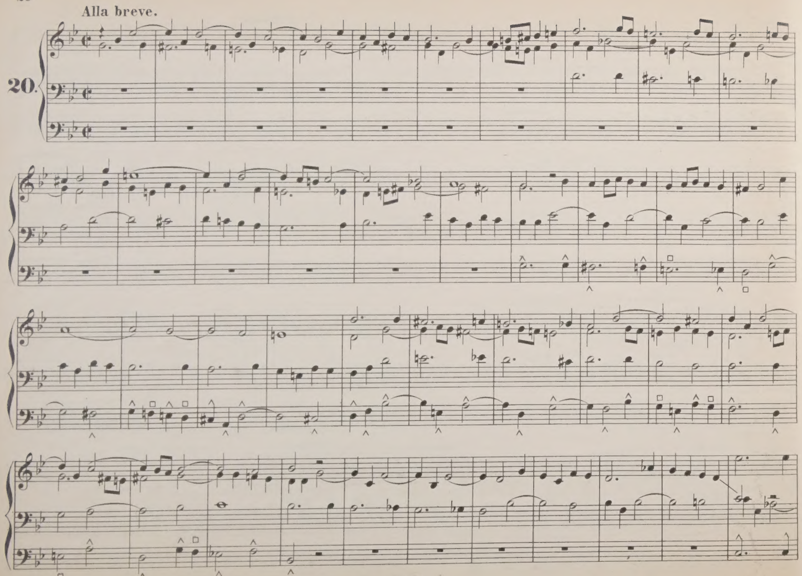
Alla breve.
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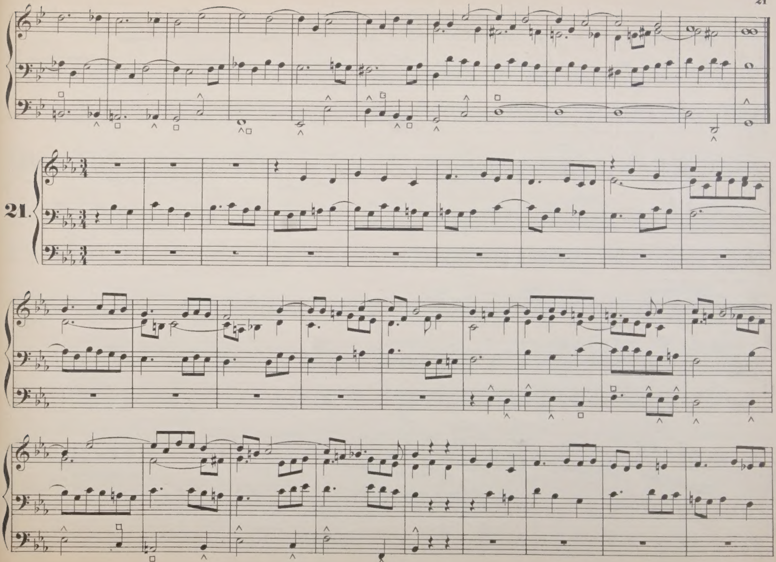

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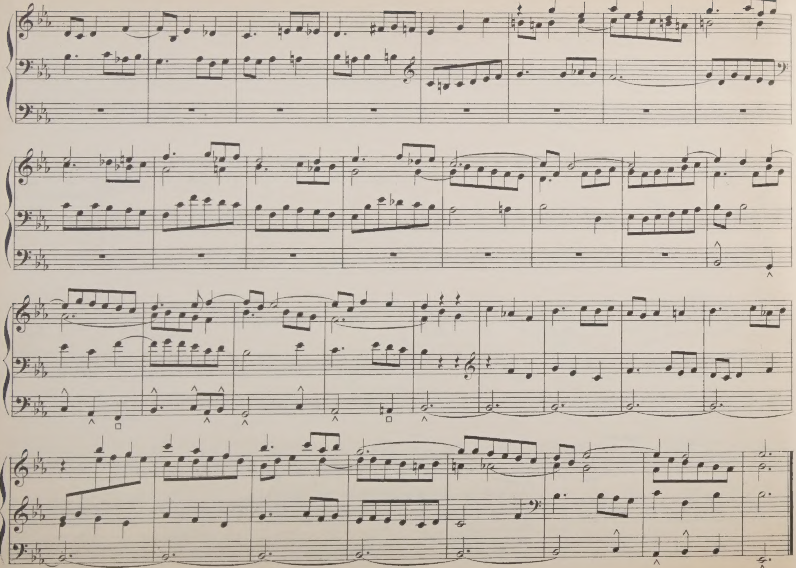
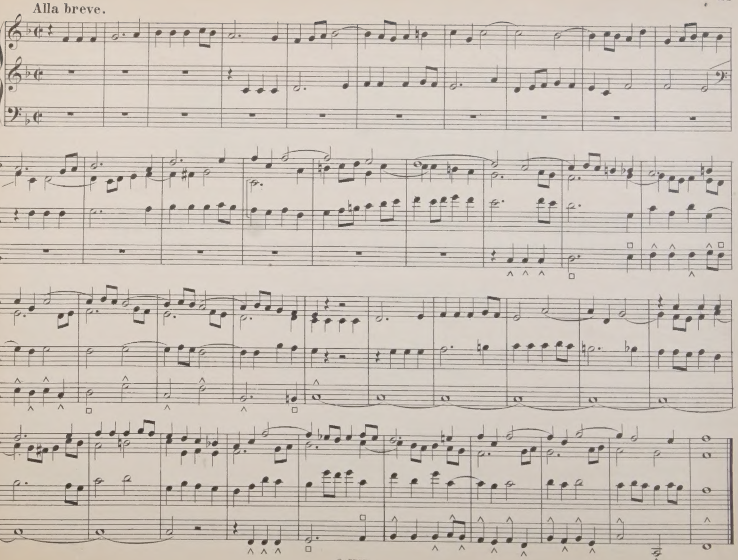



Alla breve.
22.

Acht Kanons

EIGHT CANONS

von
by

AUGUST ALEXANDER KLENGEL

(1784 _ 1852)

für Orgel eingerichtet

arranged for the organ

von
by

F. E. Thiele.

Pr. netto 2 M. _

Eigenthum des Verlegers für alle Länder

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäss geschützt

1985.

1895.

Lith. Anst. v. C. G. Röder, Leipzig.

NOVELLO & Co LTD

Vorwort.

Die Orgel eignet sich nächst dem Orchester zur Wiedergabe von Kanons besser als irgend ein dritter Tonkörper. Gleichwohl ist die an Werken anderer Gattungen überreiche Orgellitteratur bis auf diesen Tag befremdlich arm an Kanons geblieben. Es lag sonach nicht fern, von den der musikalischen Welt seit vier Jahrzehnten bekannt und wert gewordenen, laut ihrem Titel für Klavier bestimmten kanonischen Meisterwerken August Alexander Klengels diejenigen auszuwählen und den Orgelspielern in einer zweckdienlichen Ausgabe vorzulegen, welche ihrer ganzen Anlage und Ausführung nach ohne Zweifel orgelmässigen Vorstellungen ihres Schöpfers entsprossen sind und in der That auf der Orgel eine ihrem Grundcharakter weit angemessenere Kunstwirkung erreichen als auf dem Klaviere. Die gegenwärtige Auswahl würde noch um manche Nummer reicher ausgefallen sein, wenn ich nicht von Haus aus solche Kanons streng von ihr ausgeschlossen hätte, die wohl im ganzen orgelmässig erfunden sind, jedoch aus Rücksicht auf die Eigentümlichkeiten der Orgel noch hätten tiefer greifende Änderungen erfahren müssen.

Zufolge der meist nicht geringen Ansprüche, die die vorliegenden Kanons an Auffassungsgabe und Fertigkeit stellen, werden sie vorgeschrittenen Orgelspielern anregende und förderliche Übungsstücke sein. Sie werden jedoch auch bei öffentlichem Vortrage ihre ästhetische Wirkung nicht verfehlen. Eben da sie nur reiferen Spielern zugänglich sein dürften, meinte ich aller Vorschläge hinsichtlich des Fingersatzes und der Registrierung mich enthalten, sowie die in den Originalen nirgends angedeutete Phrasierung dem Geschmacke des Ausführenden anheimstellen zu dürfen. Die von Klengel durchgängig gegebenen dynamischen Vorschriften habe ich, da sie für die Orgel keine Geltung beanspruchen können, weggelassen, hingegen bei Nº 5 und Nº 7 die im Original fehlende Bezeichnung des Zeitmasses nach meinem Ermessen hinzugefügt.

Leipzig, Januar 1895.

Franz Ewald Thiele.

Preface.

The Organ, next to the Orchestra, is more suited than any other Tone-body to the production of the Canon. And this notwithstanding, the literature of the organ, which is so exceedingly rich in other classes of works, remains surprisingly poor in respect of canons. It is therefore not astonishing that of the masterful canons of AUGUST ALEXANDER KLENGEL, which have become known and appreciated for the last forty year and which, as their titles show, were intended for the pianoforte, such specimens as represent indubitable original organ creations should be selected and submitted in suitable form to organ-players, such fact being evident from their contents, elaboration and character, it proves them to be far more suitable to and effective upon the organ than to and upon the pianoforte. The present selection would have become richer by many numbers had I not, on principle, excluded such canons as, although correctly written for the organ, would have required much material alteration before they answered to all the peculiarities of that instrument.

Owing to the fact that the present canons demand considerable powers of conception combined with skill, they will find favour with advanced organ-players as being excitatory and serviceable pieces for practice. They will however, not fail in æsthetic effect as pieces for public performance. Inasmuch as they are only suited to the more mature player, I considered myself at liberty to abstain from all suggestions as to fingering and to leave the phrasing to the taste of the executant, as is the case in the originals. I have left out all the directions given by Klengel as to dynamics, as the same are inapplicable to the organ, but have, on the other hand, added the time-measures according to my judgment to Nº 5 and Nº 7 as such indications are wanting in the originals.

Leipzig, January 1895.

Franz Ewald Thiele.

ACHT KANONS.

Nº 1. Zweistimmiger Kanon in der Quinte mit einer freien Oberstimme.

Für zwei Manuale und Pedal.

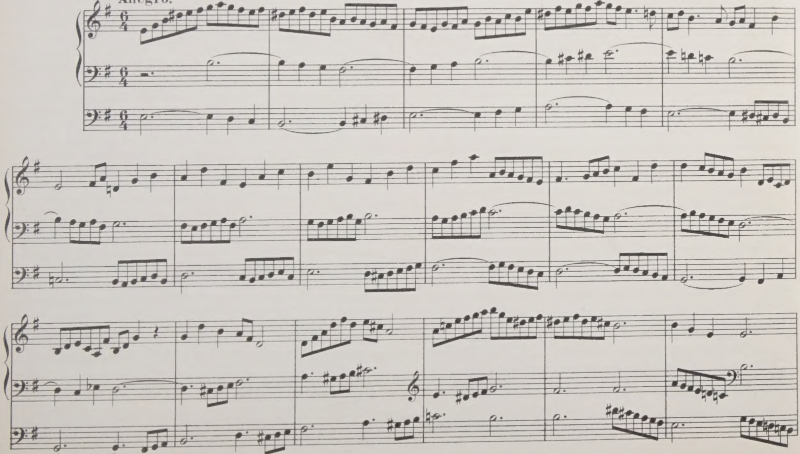
EIGHT CANONS.

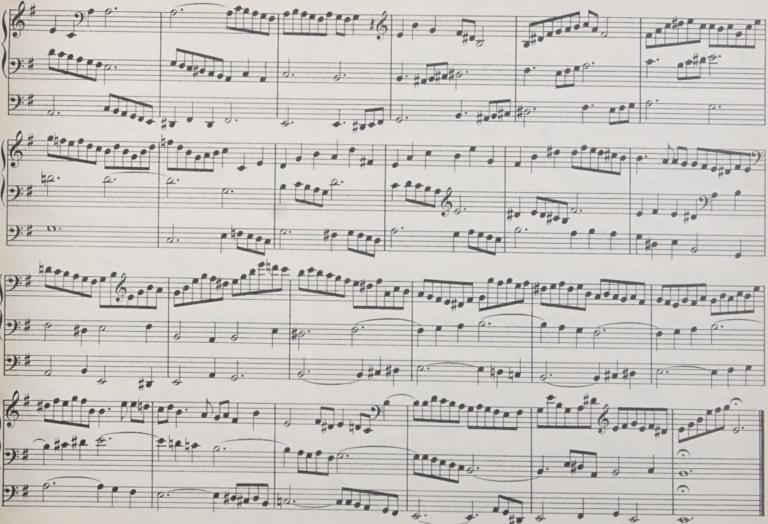
Nº 1. TWO-PART-CANON ON THE FIFTH WITH A FREE UPPER PART.

For two manuals and the pedals.

August Alexander Klengel.

Allegro.



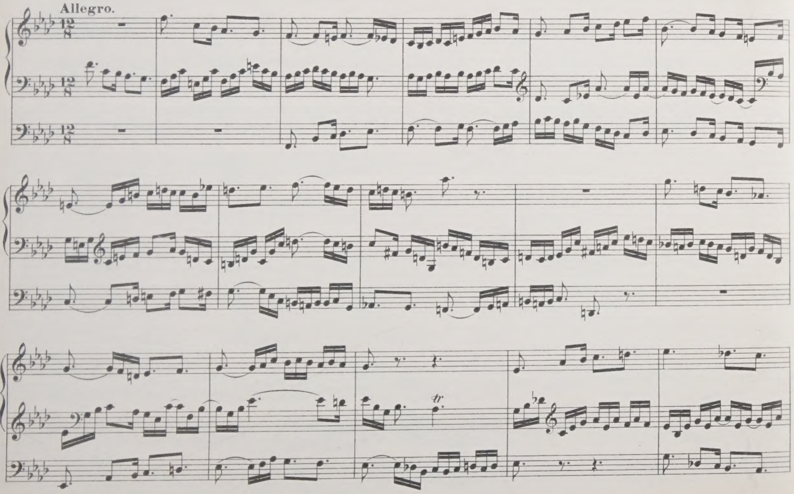


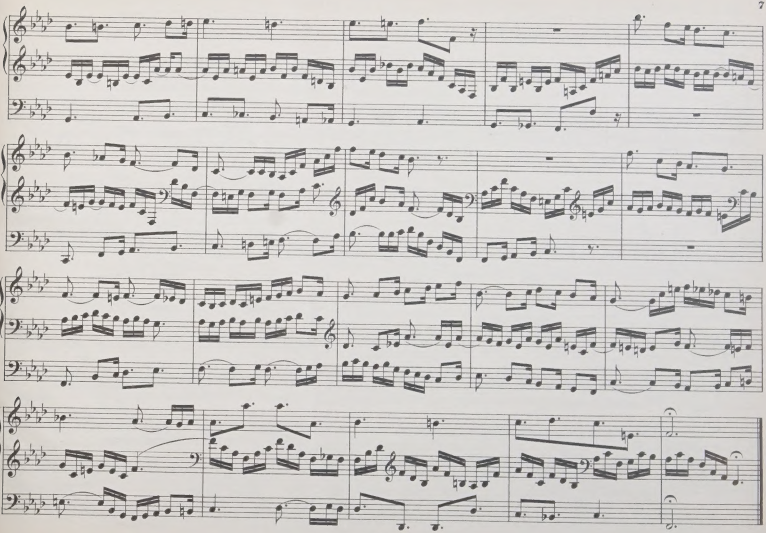
Nº 2. Zweistimmiger Kanon in Gegenbewegung mit einer freien Mittelstimme.

Für zwei Manuale und Pedal.

Nº 2. TWO-PART-CANON IN CONTRARY MOTION WITH A FREE MIDDLE-PART.

For two manuals and the pedals.



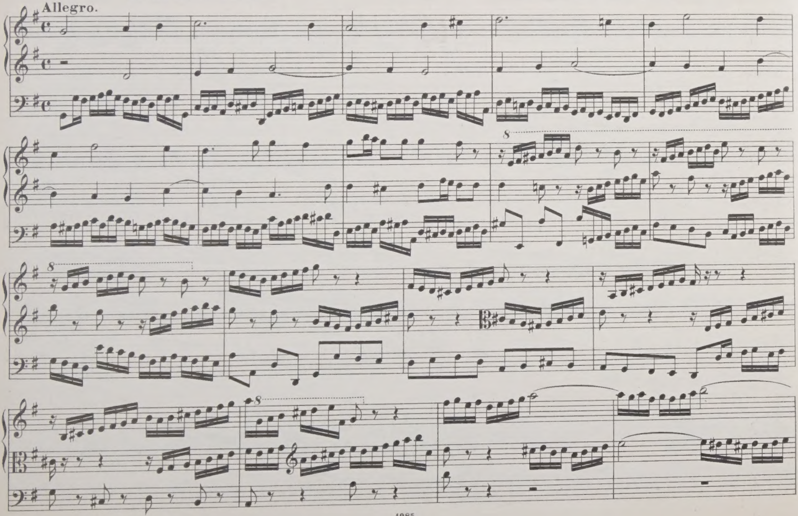


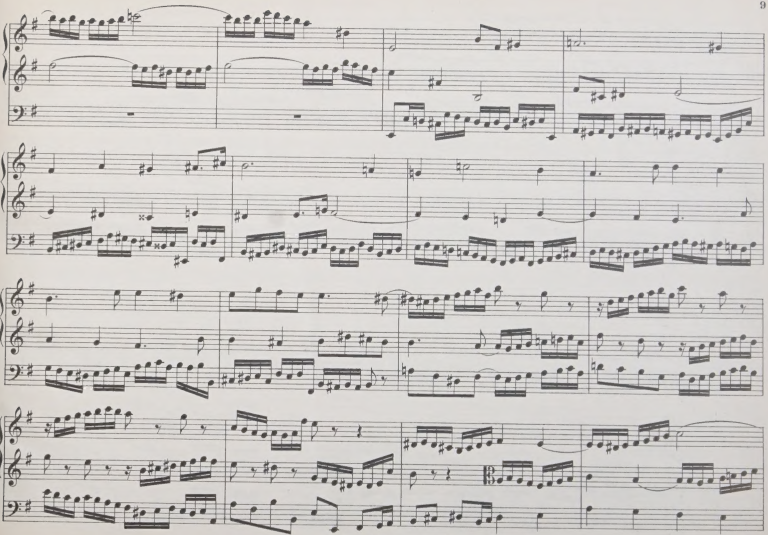
Nº 3. Zweistimmiger Kanon in der Quinte (Unterquarte) mit einer freien Unterstimme.

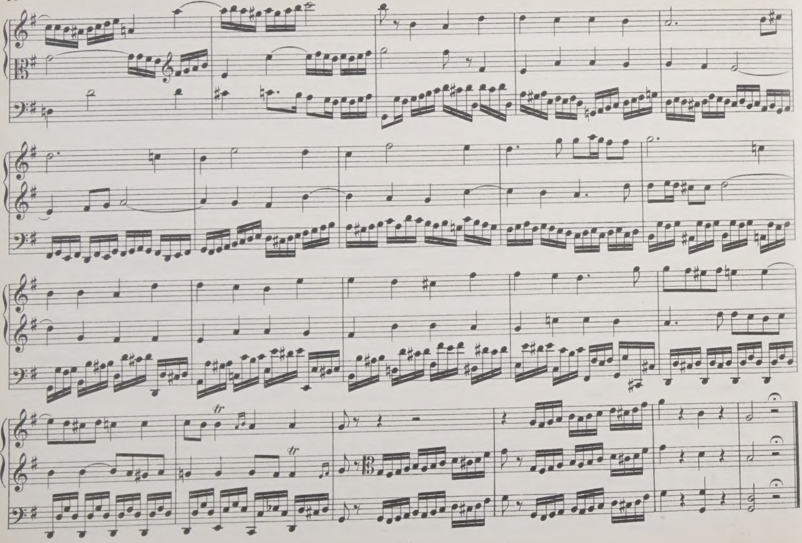
Für zwei Manuale und Pedal.

Nº 3. TWO-PART-CANON ON THE FIFTH (INVERTED FOURTH) WITH A FREE LOWER-PART.

For two manuals and the pedals.






tr
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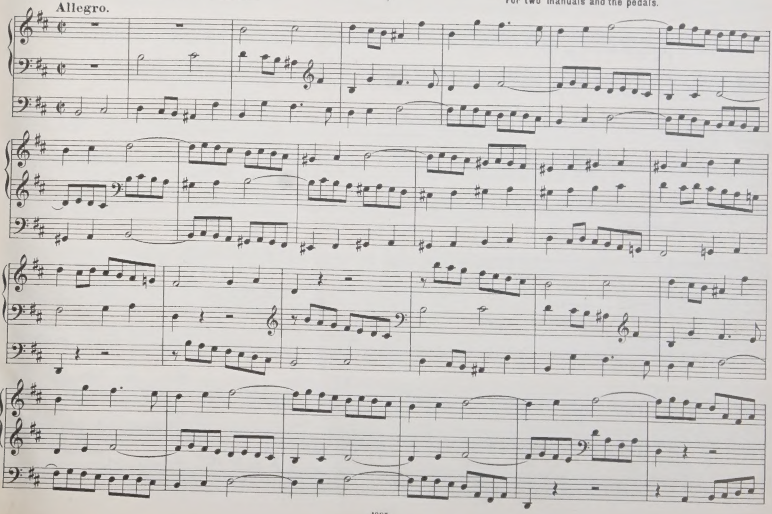
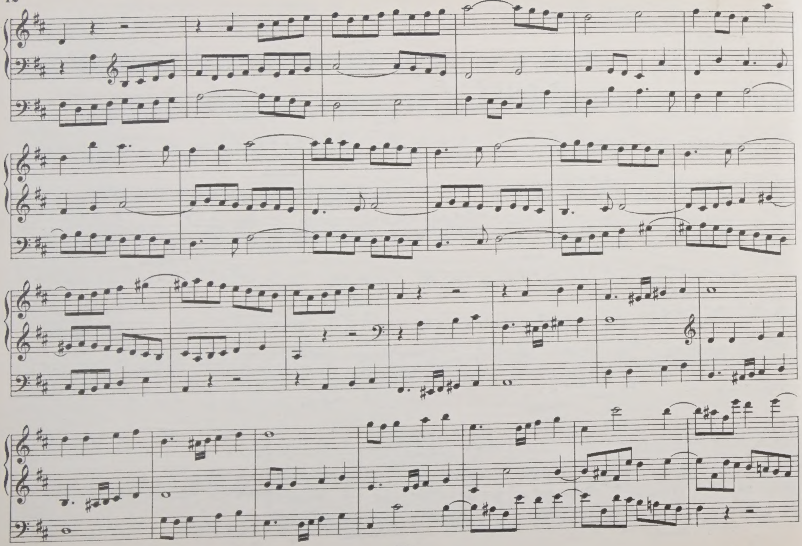
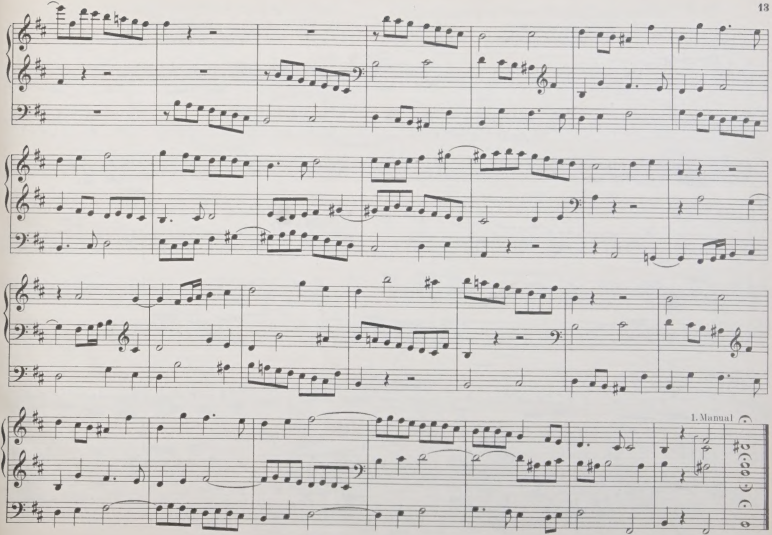
Nº 4. Dreistimmiger Kanon in der Oktave.
Für zwei Manuale und Pedal.

Nº 4. THREE-PART-CANON ON THE OCTAVE.
For two manuals and the pedals.





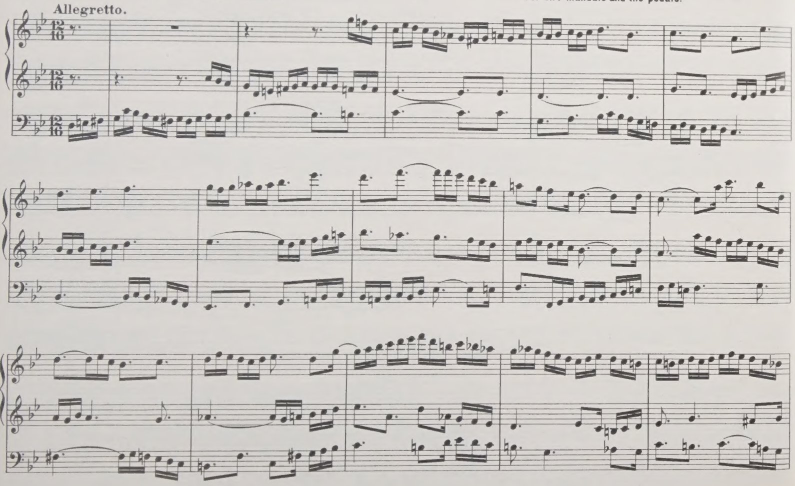

1. Manual

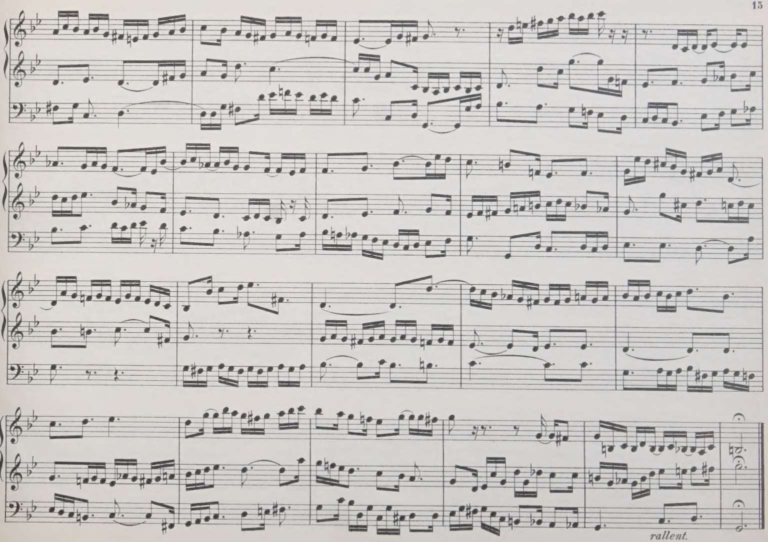
Nº 5. Zweistimmiger Kanon in Gegenbewegung mit einer freien Oberstimme.

Für zwei Manuale und Pedal.

Nº 5. TWO-PART-CANON IN CONTRARY MOTION WITH A FREE UPPER PART.

For two manuals and the pedals.




rallent.

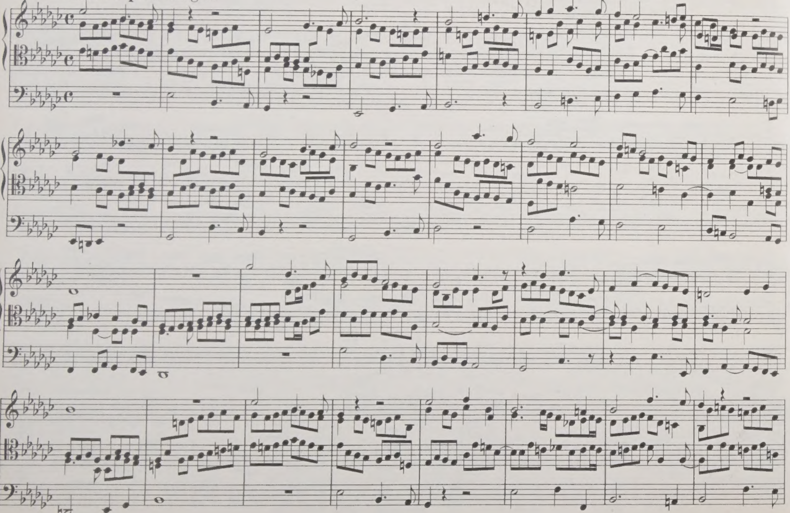
Nº 6. Zweistimmiger Kanon in der Oktave mit zwei freien Mittelstimmen.

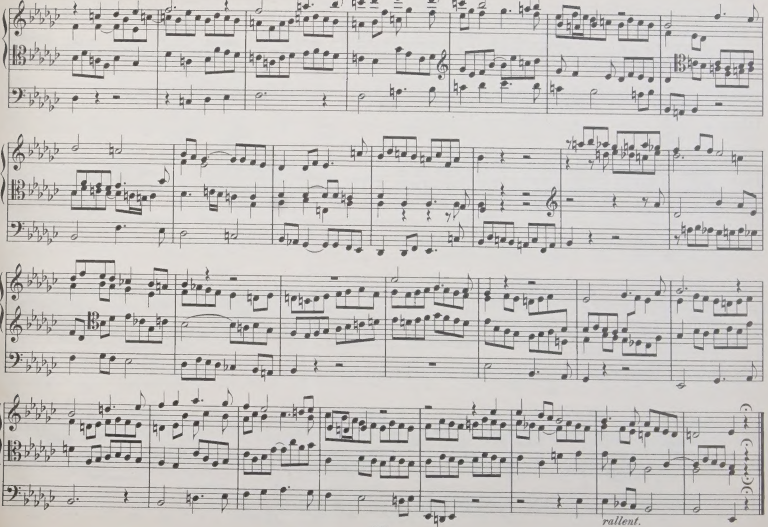
Für Manual und Pedal.

Nº 6. TWO-PART-CANON ON THE OCTAVE WITH TWO FREE MIDDLE-PARTS.

For manual and the pedals.

Andante quasi Adagio.



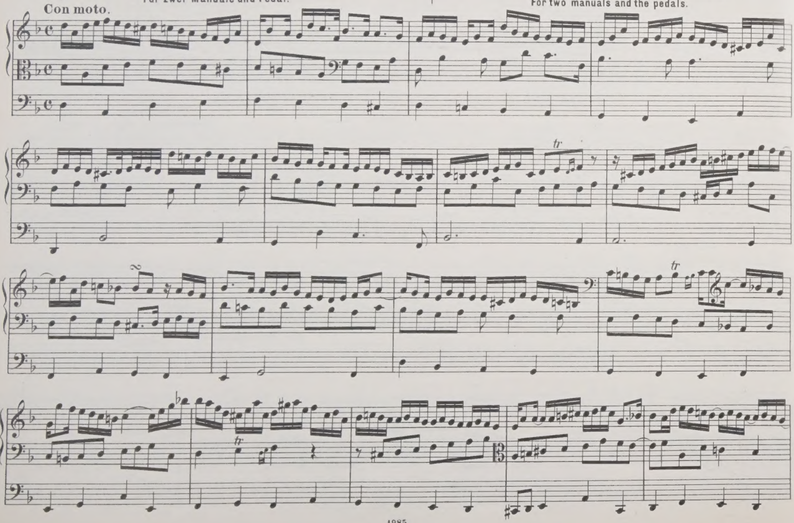

rallent.

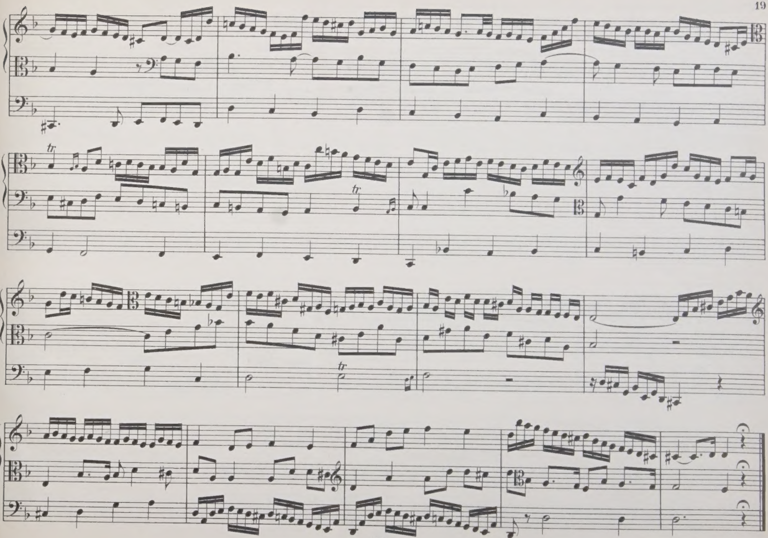
Nº 7. Dreistimmiger Kanon in der Oktave in gleichzeitiger Verkleinerung in der Ober-und Vergrösserung in der Unterstimme.

Für zwei Manuale und Pedal.

Nº 7. THREE-PART-CANON ON THE OCTAVE WITH SIMULTANEOUS DIMINUTION IN THE LOWER-AND ENLARGEMENT IN THE UPPER PARTS.

For two manuals and the pedals.

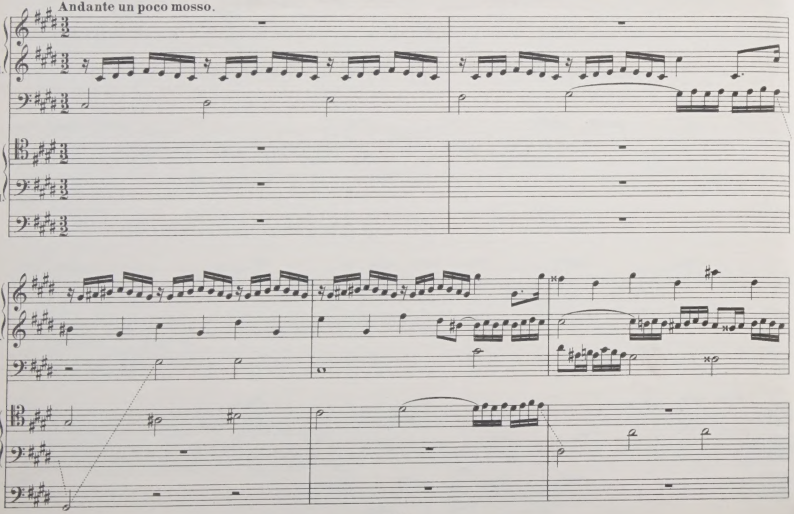


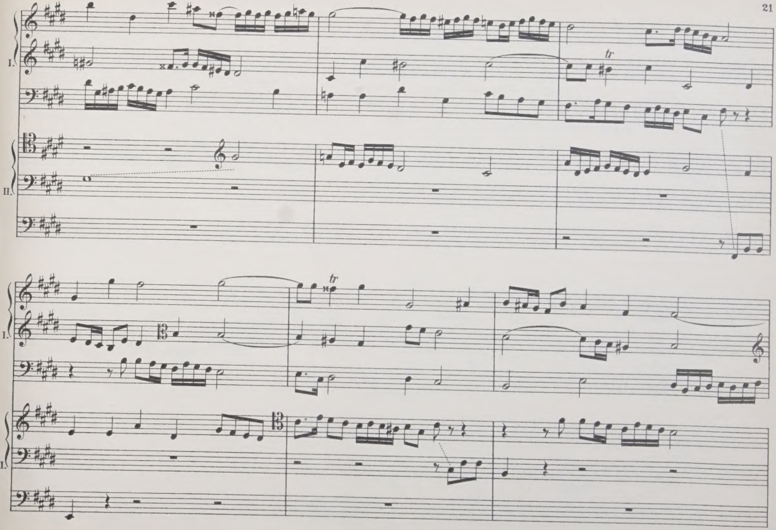

tr
tr
tr

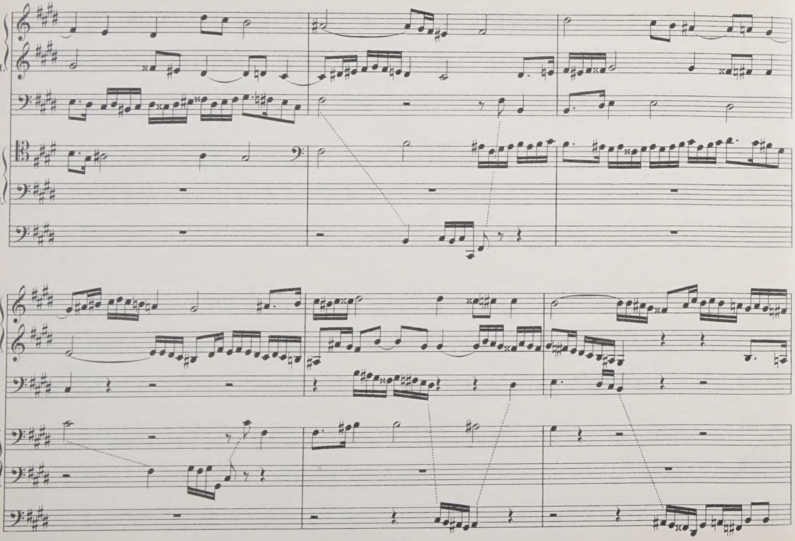
Nº 8. Vierstimmiger Doppelkanon in der Quinte.
Für zwei Spieler auf drei Manualen und Pedal.

Nº 8. FOUR-PART-DOUBLE-CANON ON THE FIFTH.
For two performers on three manuals and the pedals.

Andante un poco mosso.




I.
tr
II.
I.
tr
II.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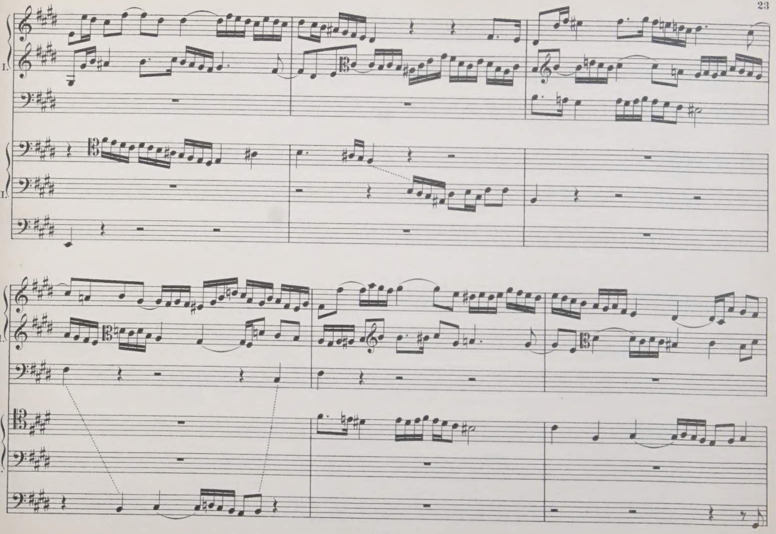
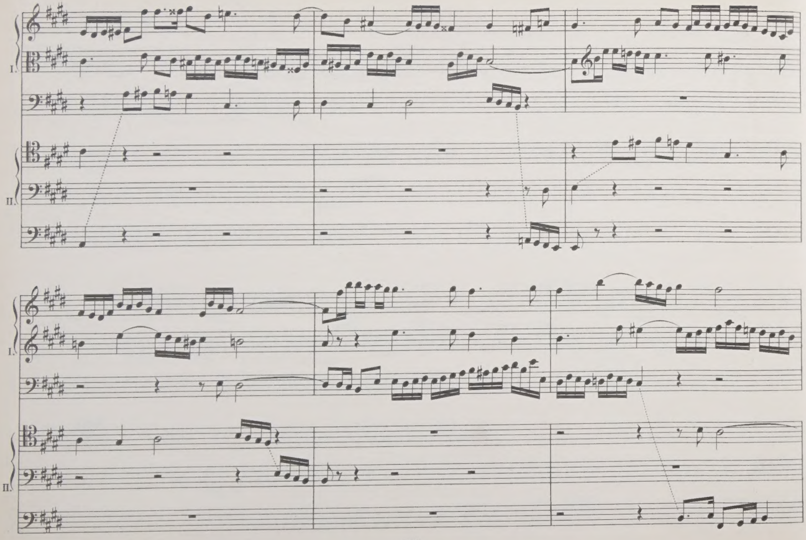
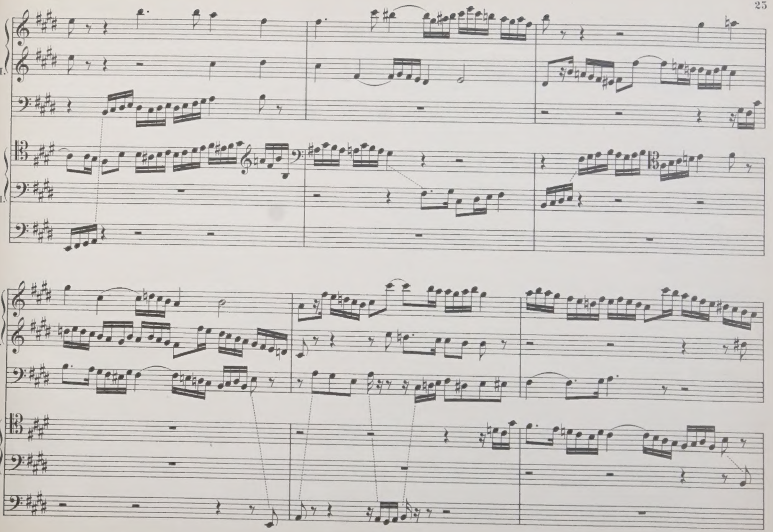
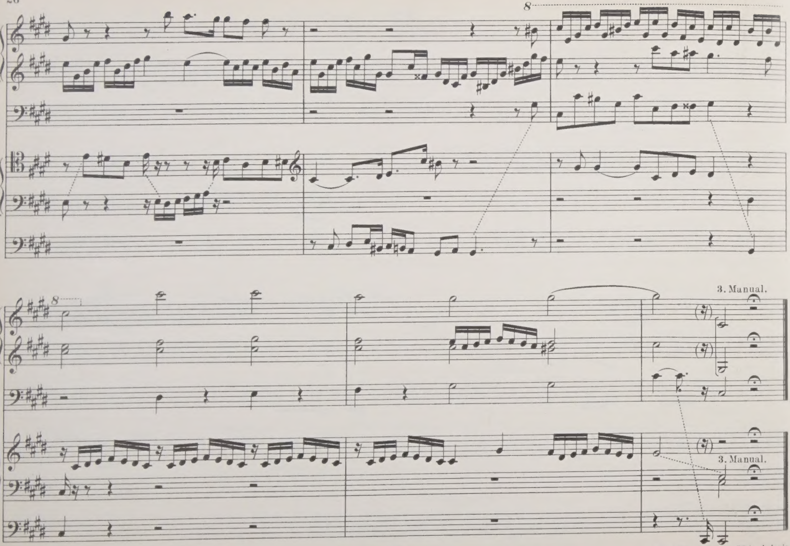
II.
I.
II.


I.
II.
I.
II.


I.
II.
I.
II.


I.
II.



Stich und Druck von C. G. Röder, Leipzig.

LEMMENS-ALBUM

TWELVE
Popular Pieces
arranged for the Organ
by

ZWÖLF
beliebte Stücke
für Orgel bearbeitet
von

W. T. BEST

Eigenthum der Verleger

LONDON
SCHOTT & Co
159 Regent Street.

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SCHOTT FRÈRES
82 Montagne de la Cour

MAINZ
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Weihergarten.

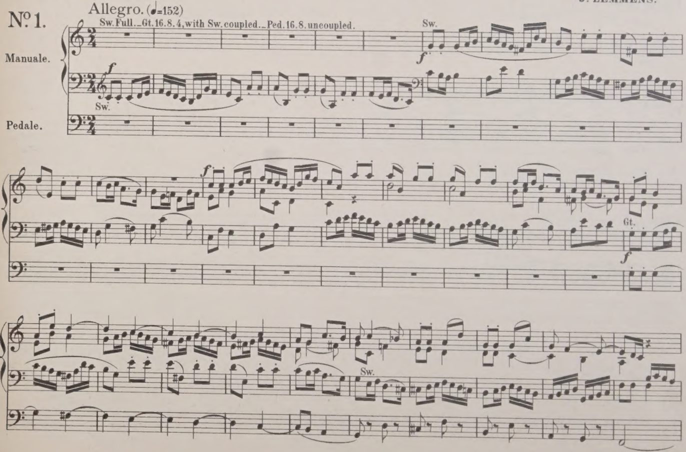
PARIS
P. SCHOTT & Cie
70 rue du Faubourg St Honoré.

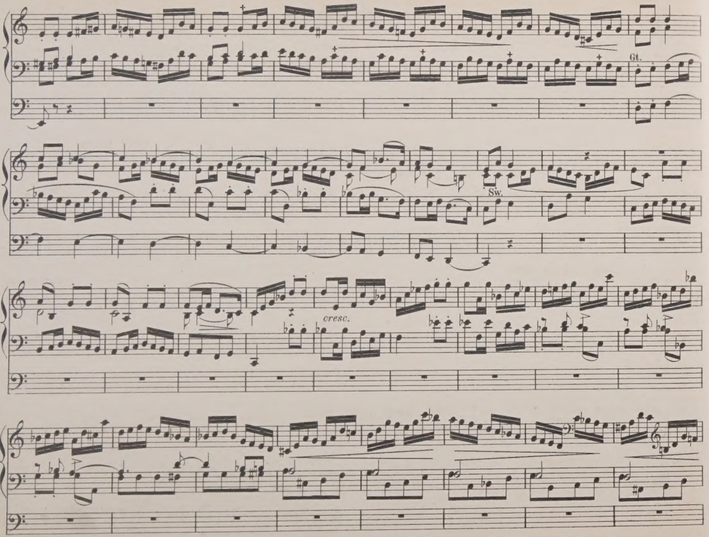
Fughetta.

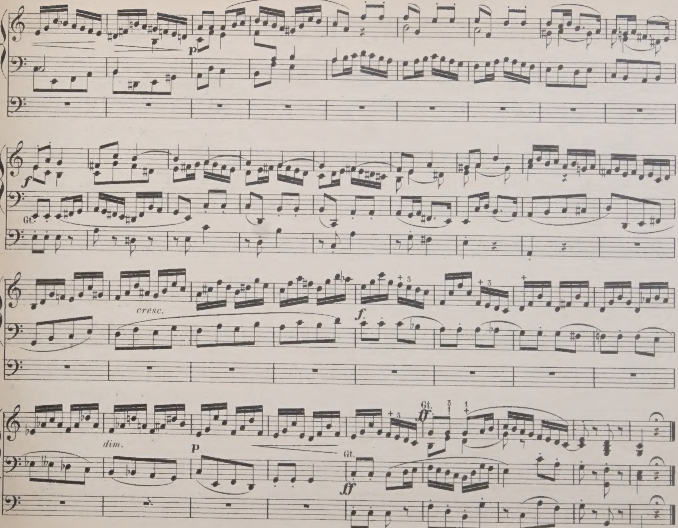
Organ Arrangement by
W. T. BEST.

J. LEMMENS.

Nº 1.

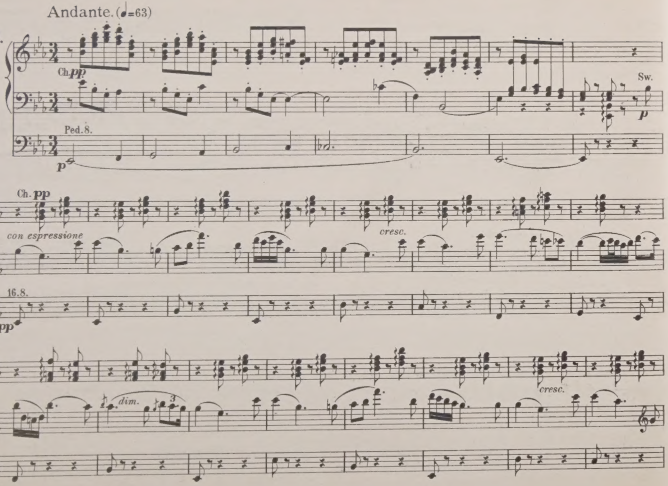


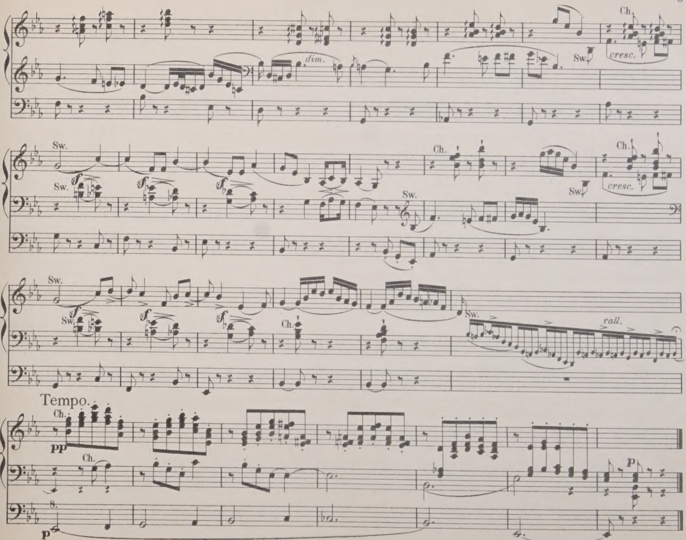

Gt.
Sw.
cresc.


p
f
Gt.
cresc.
f
dim.
p
Gt.
ff
Gt.
ff

Romance sans Paroles.

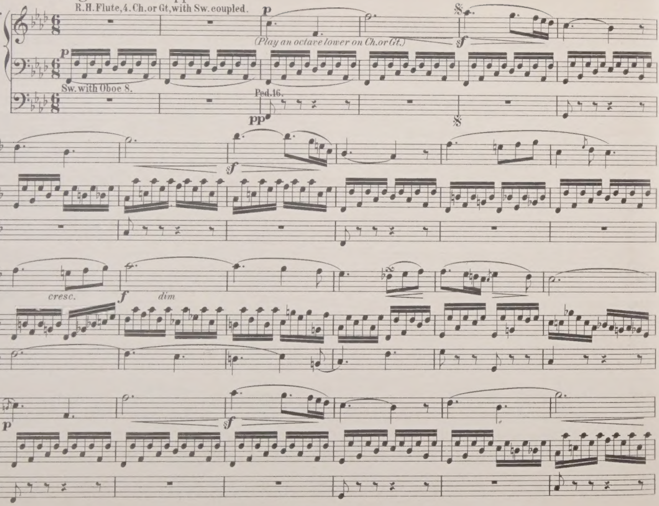
No 2.

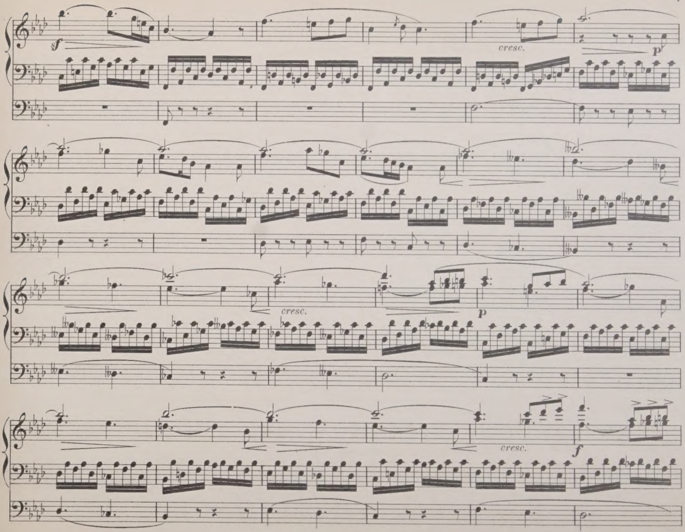


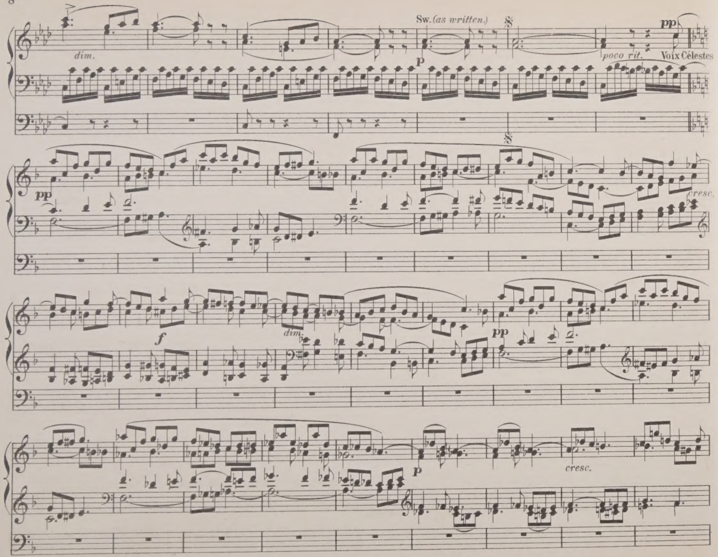

Ch.
dim.
Sw.
cresc.
Sw.
Ch.
cresc.
Sw.
Ch.
rall.
Tempo.
Ch.
pp
p

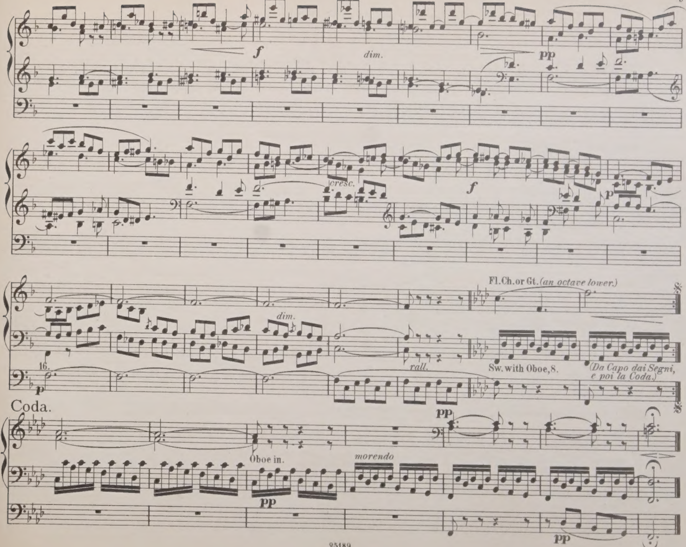
Invocation.

No 3. Allegretto non troppo.



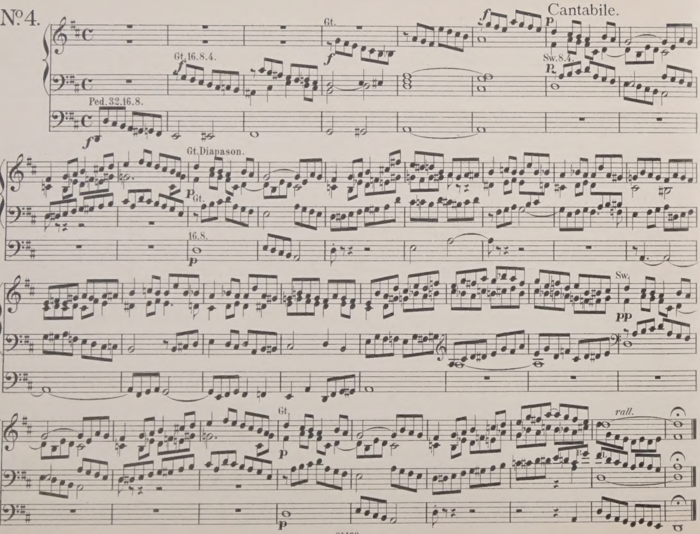

f
cresc.
p
cresc.
p
cresc.
f


dim.
Sw. (as written.)
p
pp
poco rit.
Voix Célestes
pp
cresc.
f
dim.
pp
p
cresc.


f
dim.
pp
cresc.
f
p
16.
p
dim.
rall.
Fl. Ch. or Gt. (an octave lower.)
Sw. with Oboe, 8.
(Da Capo dai Segni, e poi la Coda.)
Coda.
pp
Oboe in.
pp
morendo
pp

Prelude.

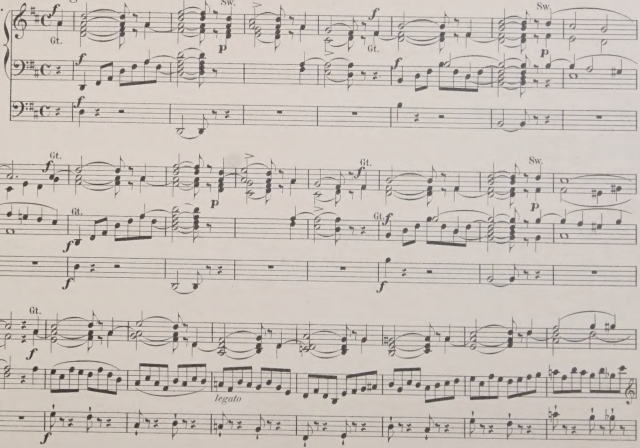
No. 4.

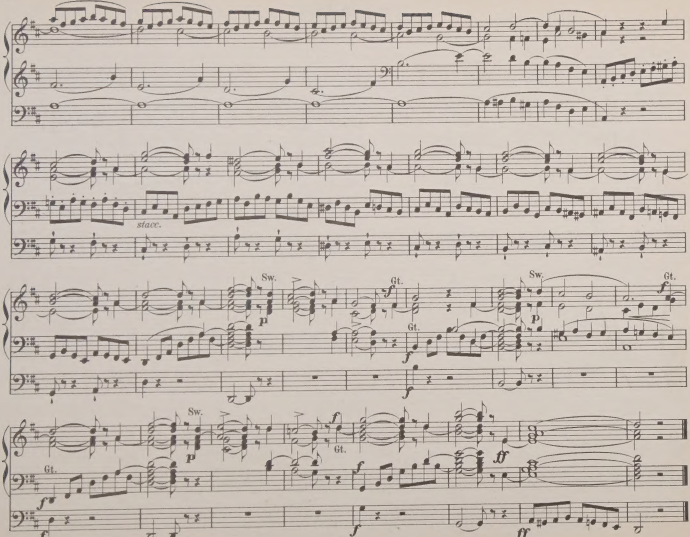

Cantabile.
Gt.
Gt. 16.8.4.
Sw. 8.4.
Ped. 32.16.8.
Gt. Diapason.
Gt.
16.8.
Sw.
Gt.
R.
L.
rall.

Postlude.

No. 5.

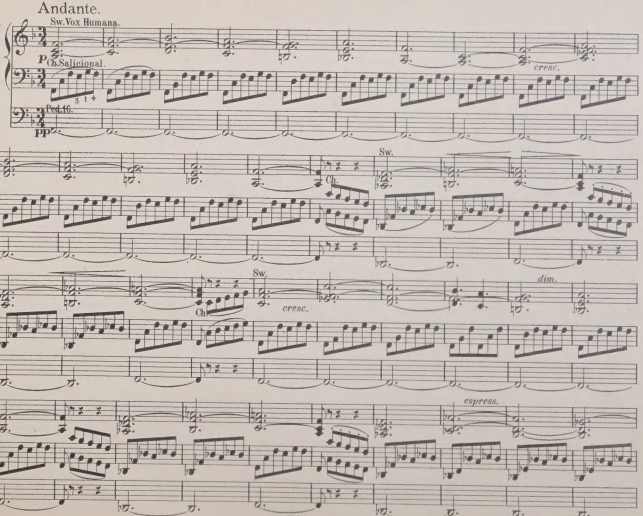
Allegro.

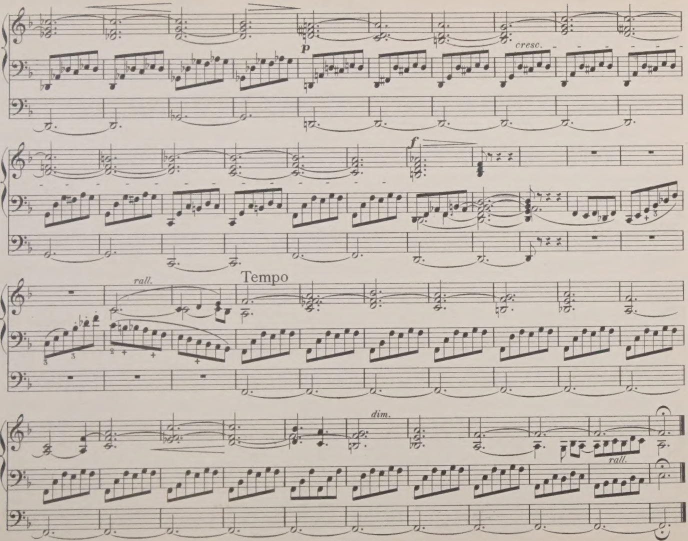



stacc.
Sw.
Gt.
Sw.
Gt.
Gt.
Gt.
Sw.
Gt.

Prière.

Nº 6.

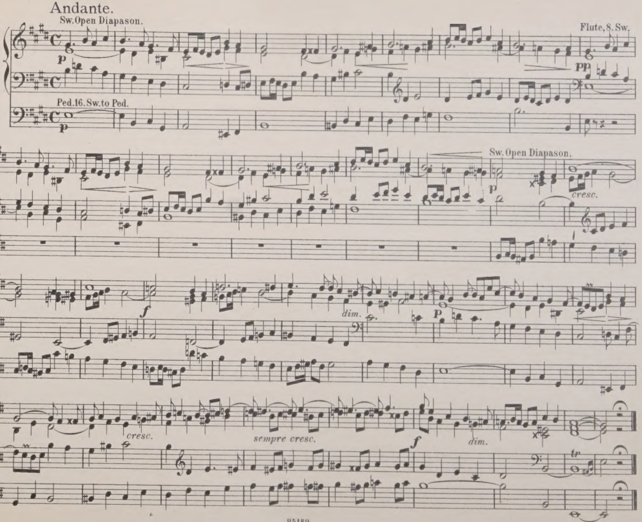

Andante.
Sw. Vox Humana.
P
Ch. Salicional.
3 1 +
Ped. 16.
pp
cresc.
Ch.
Sw.
Ch.
Sw.
cresc.
dim.
espress.



p
cresc.
f
rall.
Tempo
dim.
rall.

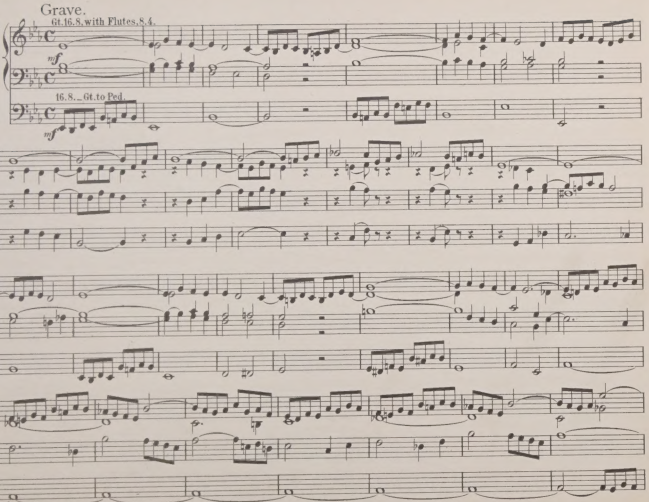
Prière.

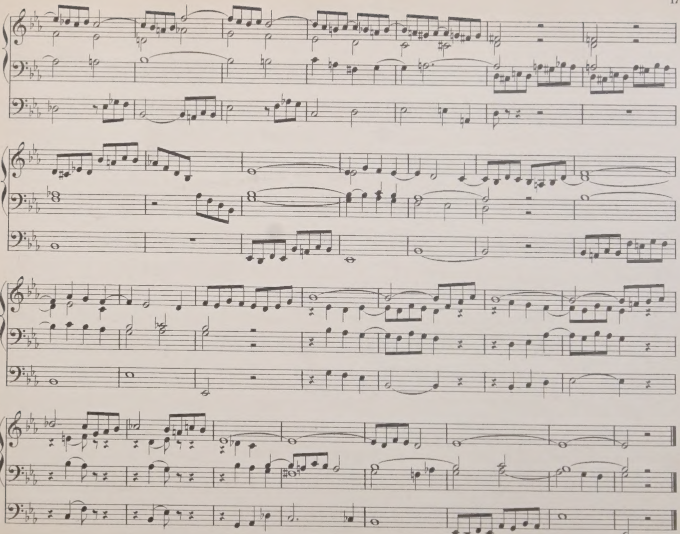
No 7.


Andante.
Sw. Open Diapason.
p
Flute, 8. Sw.
pp
Ped. 16. Sw. to Ped.
p
Sw. Open Diapason.
p
cresc.
f
dim.
p
cresc.
sempre cresc.
f
dim.
tr

Prière.

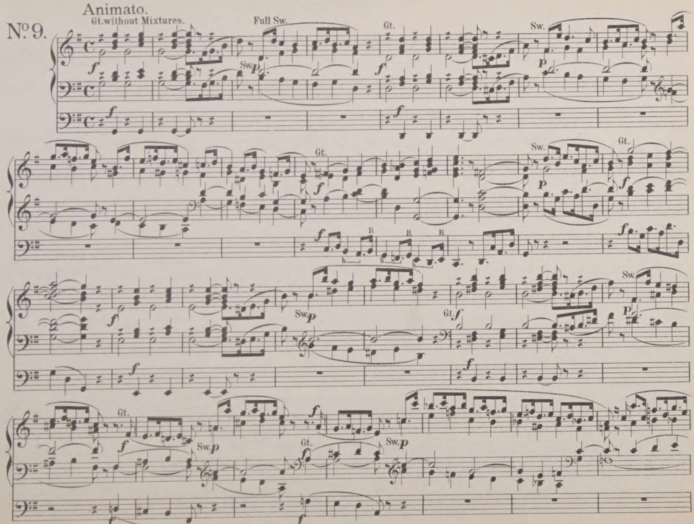
Nº 8.

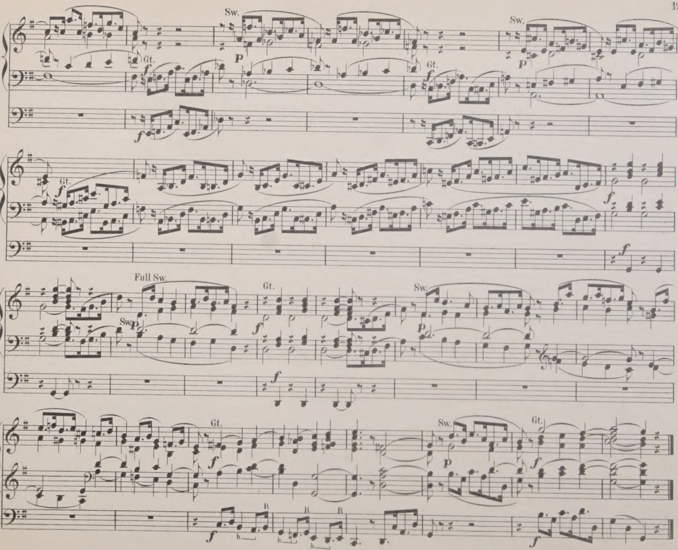




Postlude.

No. 9.

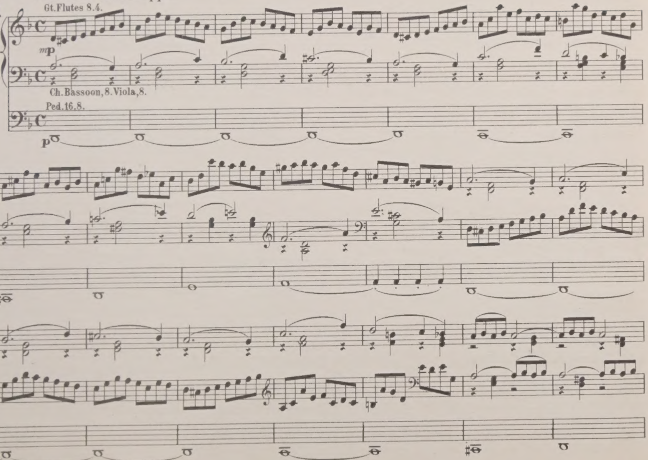


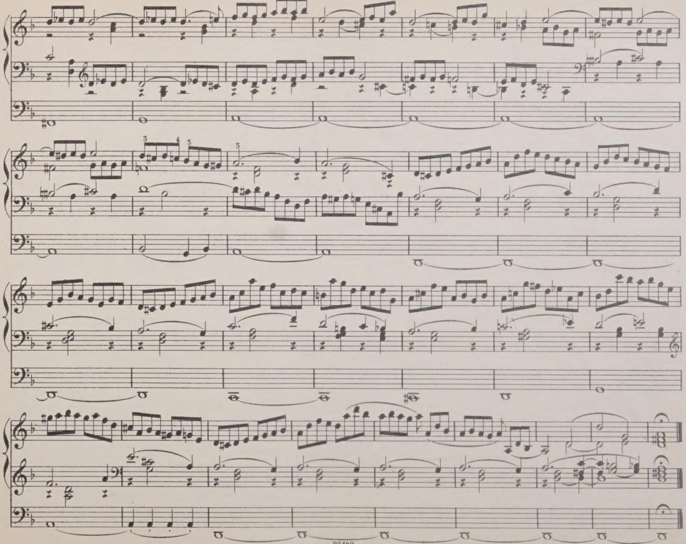

Sw.
Gt.
Full Sw.
R

Funeral-Prelude.

No 10.

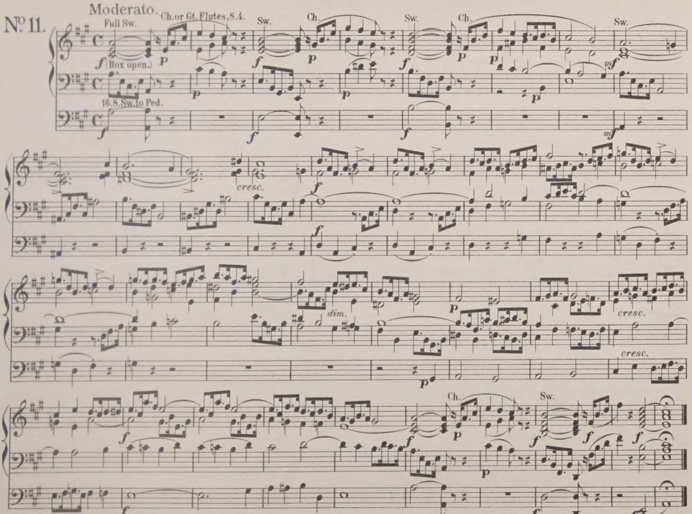
Andante non troppo.



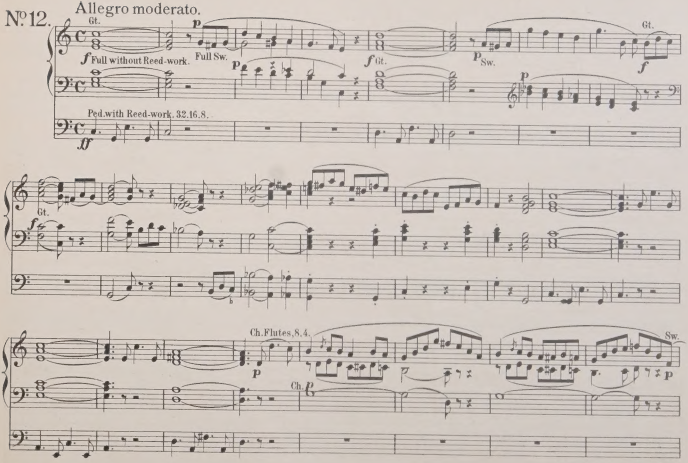

3
4
3
3

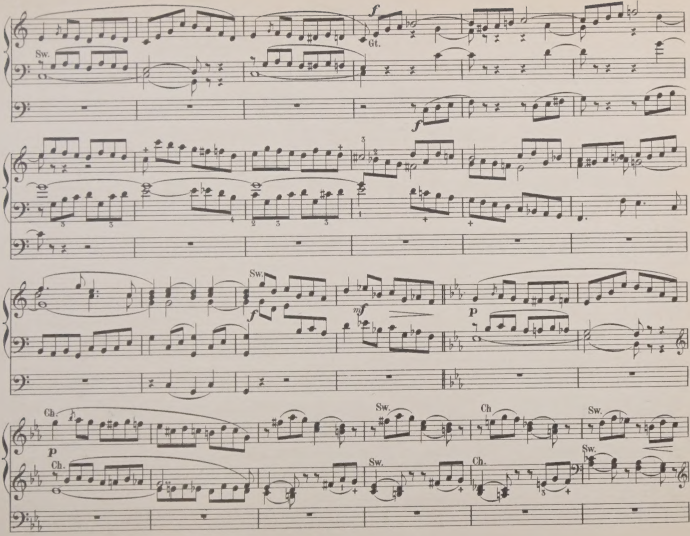
Postlude.

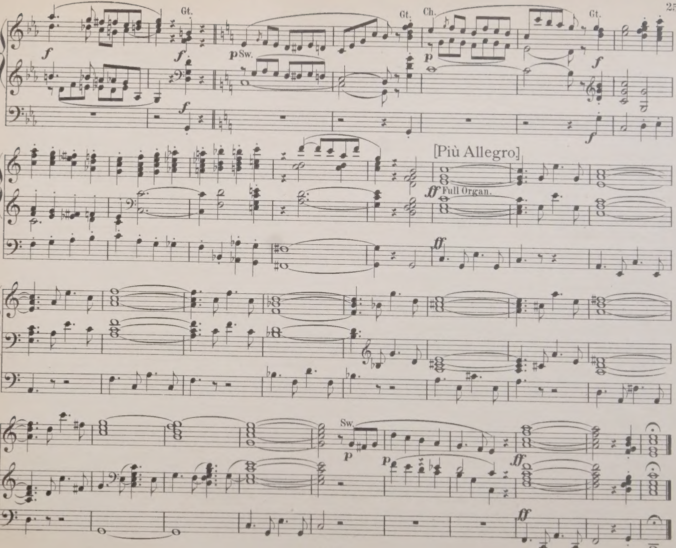
No. 11.



Postlude.


Nº 12.
Allegro moderato.
Gt.
f Full without Reed-work.
p
Full Sw.
p
f Gt.
p Sw.
p
Gt.
f
Ped. with Reed-work. 32.16.8.
ff
Gt.
f
Ch. Flutes, 8.4.
p
Ch. p
Sw.
p


Sw.
f
Gt.
mf
p
Ch.



Fine

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ℳ ₰

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2me „ n 9 75
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4. Sortie. — 75
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9. Introduction et Fugue. 1 —
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Liszt, Fr. Arie „Cujus animam“ von *Rossini* für Orgel und Posaune 2 —
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Stecher, H. 20 Orgelstücke. Op. 49. 2 —

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Sulze, B. 6 kleine Fantasien. Op 85, cplt. 3 —

N° 1. Am Morgen. — 75
2. Am Abend. — 75
3. Bitte. — 75
4. Trost. — 75
5. Bitte. — 75
6. Lob göttlichen Wortes. — 75

— Feierlicher Marsch aus „Die Königin von Saba“ v. *Ch. Gounod.* Op. 88. 1 75
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N° 1. Adagio cantabile. (II. Satz aus *Beethoven's* Sonate, Op. 13.) 1 —
2. Marsch aus dem Oratorium Jephta von *Händel.* — 75
3. Fuge von *D. Scarlatti.* 1 —
4. Präludium und Fuge in E-moll von *Mendelssohn.* 2 —
5. Adagio aus *Mendelssohn's* D-dur-Sonate. Op. 58. 1 —
6. Präludium und Fuge über den Namen B-A-C-H von *J. S. Bach.* 1 25
7. Fest-Vorspiel zum Choral: „Herr Gott, Dich loben alle wir!“. 1 —
8. Kriegsmarsch der Priester a. Athalia v. *Mendelssohn.* 1 —
9. Concert (Op. 7 N° 1, B-dur) von *Händel.* 3 —

Volckmar, W. 50 leichte u. melodische Tonstücke. Op. 351. Heft 1 u. 2, jedes 2 50

Volckmann, R. Andantino aus dem III. Quartett (E-moll) Op. 35. — 75

Wagner, R. Die Meistersinger von Nürnberg, bearbeitet von *A. Hänlein.*

N° 1. Choral aus Act 1. — 75
2. Chor „Wacht auf“. — 50

— Parsifal. Vorspiel zum Concertvortrag bearb. von *A. Hänlein.* 1 25
— Parsifal. „Gebet des Amfortas“, bearbeitet für Violine und Orgel. 1 75
— Charfreitags-Musik. Episode aus Parsifal für Orgel und Violine gesetzt von *A. Heintz.* 1 75
— Trauermarsch beim Tode Siegfried's u. Brünnhilde's Klagegesang aus Götterdämmerung zum Concertgebrauch übertragen v. *E. Stehle.* 2 25

Westbrook, W. J. Morceaux choisis.

N° 1. *Adam, A.* Cantique de Noël. 1 —
2. *Gounod, Ch.* Nazareth. 1 —
3. *Ketterer, E.* Marche solennelle 2 —
4. *Lachner* Festmarsch Op. 143 1 50
5. *Gottschalk, M.* Méditation. 1 50
6. *Spohr, L.* Adagio. 1 —
7. *Lachner, Fr.* Marche de la 6me Suite. 1 —
8. *Ravina, H.* Adoremus Op. 72 1 —
9. *Faure, J.* Les Rameaux. 1 —
10. *Gounod.* Hymne à Ste Cécile. 1 —
11. *Blumenthal.* Le Chemin du Paradis. 1 —
12. *Dupont, A.* Gavotte. 1 —
13. *Liszt, F.* Canzonetta del Salvator Rosa. 1 —
14a. *Alard, D.* Andante sostenuto. } 1 —
14b. *Beriot, Ch. de.* Etude. }
15a. *Gounod, Ch.* Berceuse. (Sérénade.) } 1 —
15b. *Gounod.* Salutaris Hostia }
16. *Merkel, G.* Idylle. — 75

— Sonate for the Organ. 3
— New Organ Arrangements.

N° 1. *Neukomm.* Chorus from Hymne de la Nuit. — 75
2. *Rheinberger.* Agnus Dei. — 75
3. *Kalkbrenner.* Andante. — 75
4. *Neukomm.* Solo fr. Hymne de la Nuit. — 75
5. *Rheinberger.* Requiem aeternam from. Op. 60. — 75
6. *Raff, J.* Festival-March. — 75
7. *Ascher.* The Queens-March. 1 25
8. *Gounod Ch.* Elegy. — 75
9. *Vieuxtemps, H.* Romance. — 75
10. *Ascher, J.* Contemplation. — 75
11. *Merkel, G.* Adagio. Op. 51. 1 —
12. *Wagner, R.* Walther's Prize-Song from „The Mastersingers.“ — 75
13. *Wagner, R.* Quintett from „The Mastersingers.“ 75
14. *Goltermann.* Heroic-March — 75

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FOR THE

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BY

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Auswahl und Arrangement von

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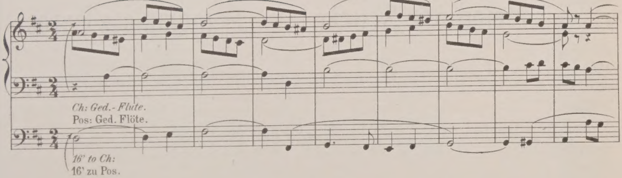
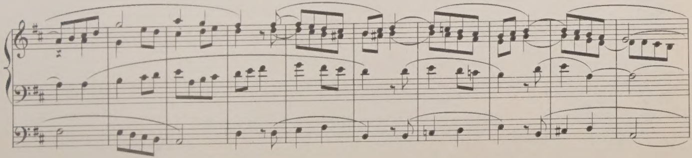
Allegretto.

(Op.102. No 1.)

Gustav Merkel.

No 1.





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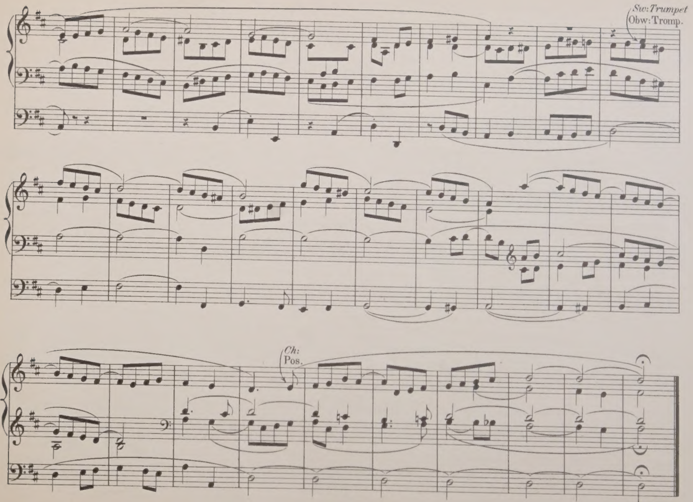
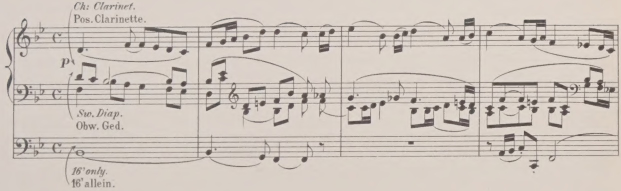
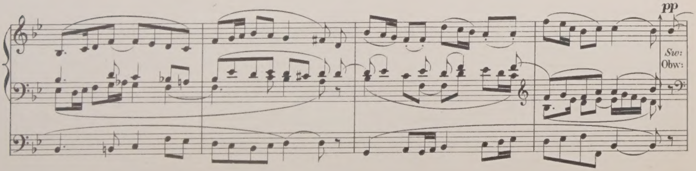

Sw: Trumpet
Obw: Tromp.
Ch:
Pos.

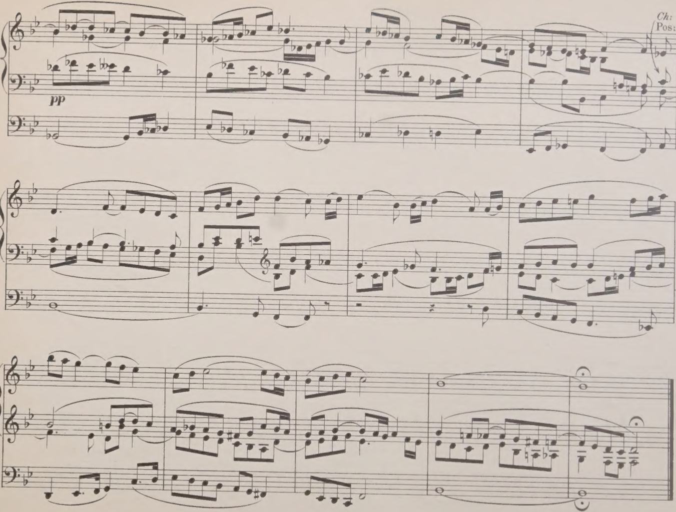
Larghetto.

(Op. 102. № 3.)

№ 2.



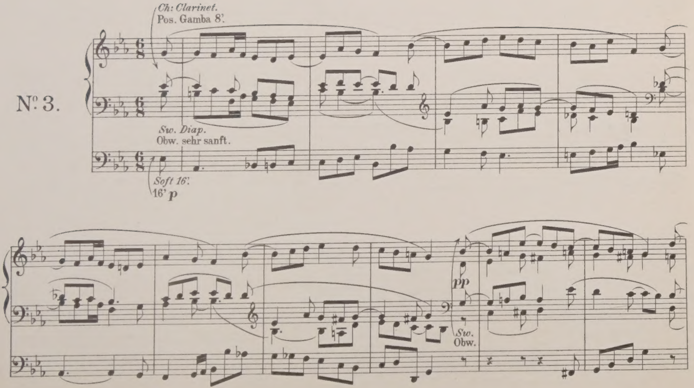


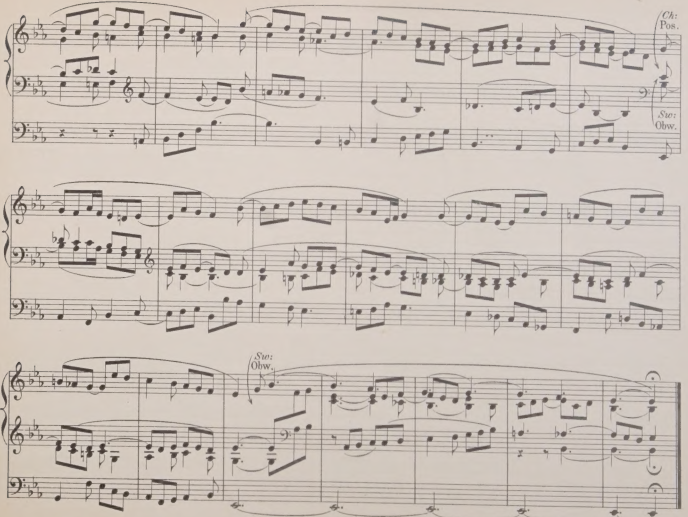

Ch:
Pos:
pp

Andantino.

(Op. 102. Nº 6.)

Nº 3.

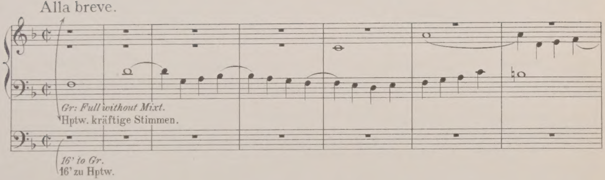


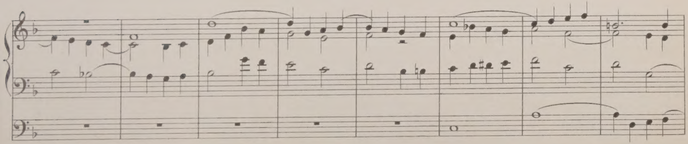

Ch:
Pos.
Sw:
Obw.
Sw:
Obw.

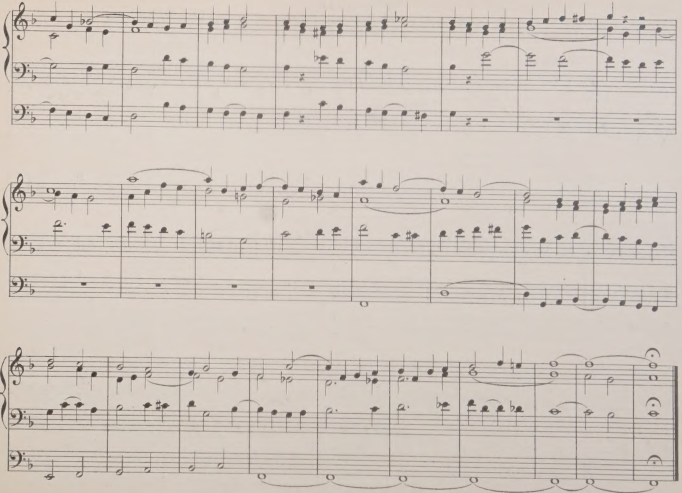
Fugue.

(Op.102. No 8.)

No 4.



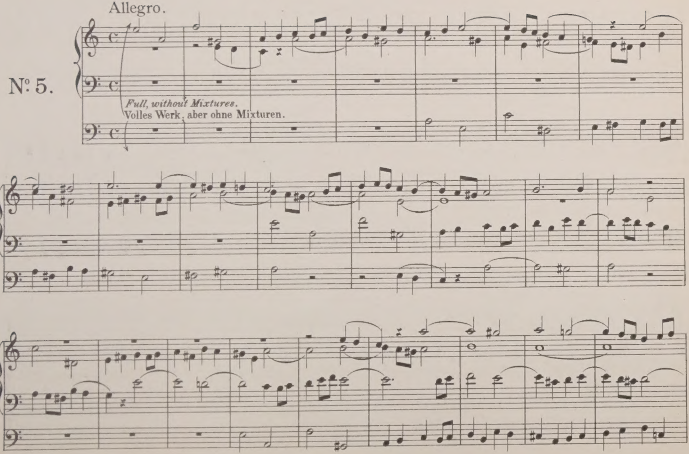


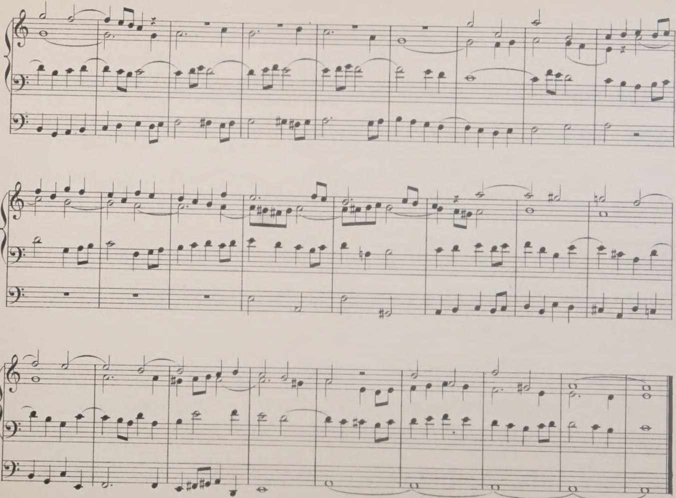


Fugue.

(Op.102. №10.)

№. 5.

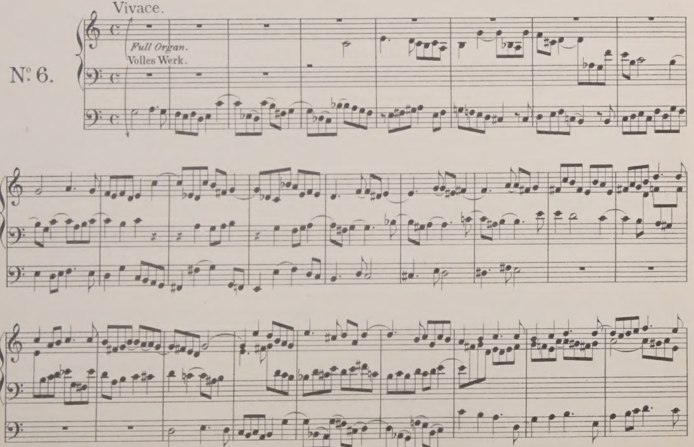


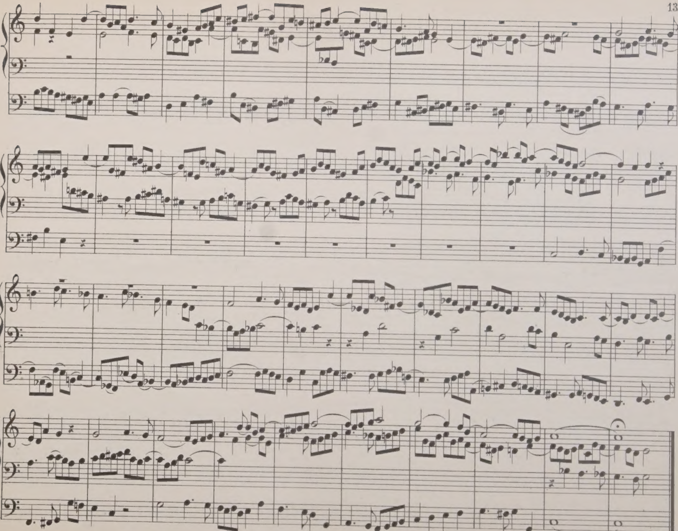


Three-Part Fugue.
(Dreistimmige Fuge.)

(Op.102. Nº 11.)

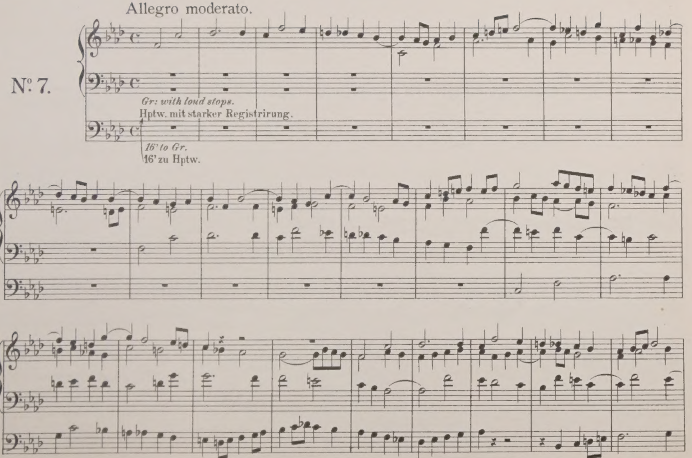
Nº 6.

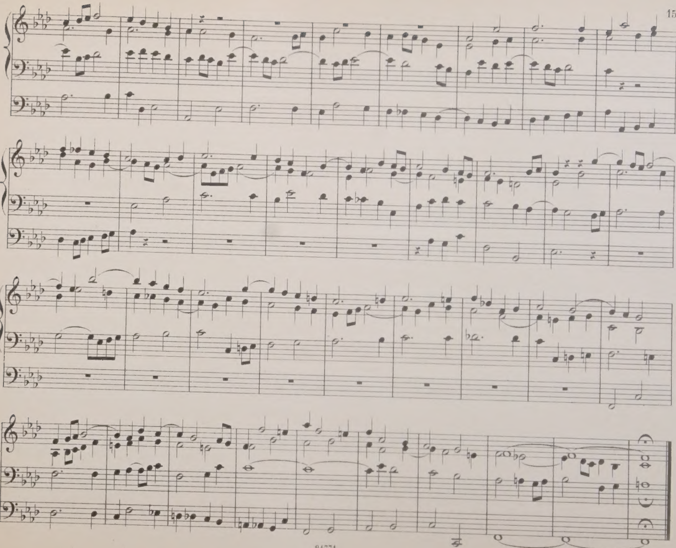




Fugue.

(Op.102. №12.)

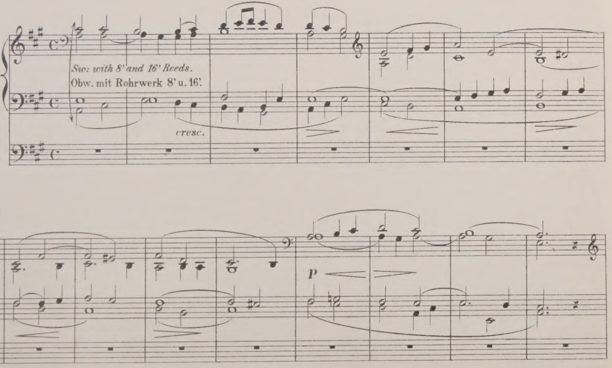


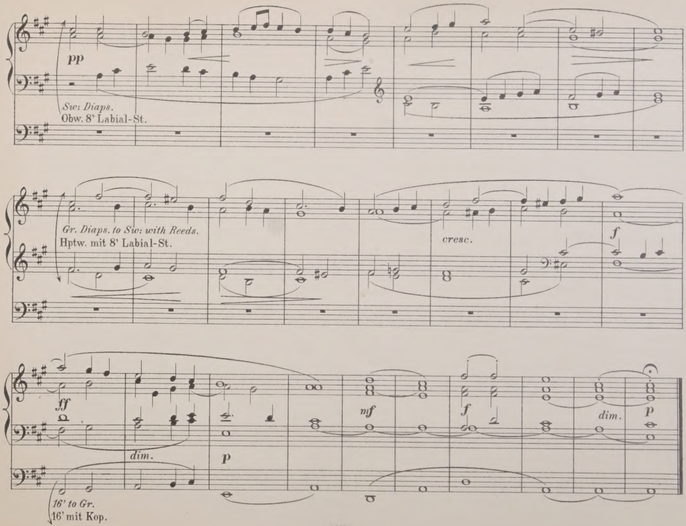


Moderato assai.

(Op. 99. No. 1.)

No. 8.

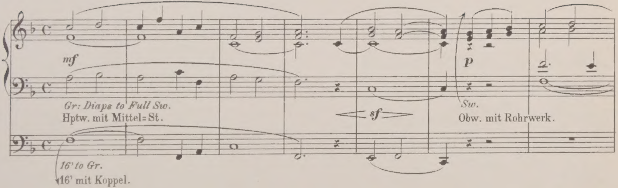


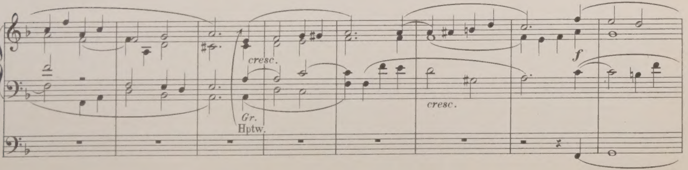

pp
Sw: Diaps.
Obw. 8' Labial-St.
Gr. Diaps. to Sw: with Reeds.
Hptw. mit 8' Labial-St.
cresc.
f
ff
dim.
p
mf
f
dim.
p
16' to Gr.
16' mit Kop.

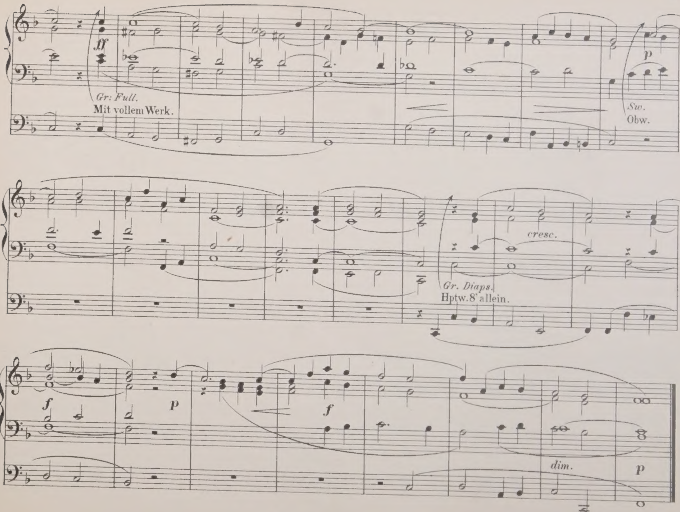
Moderato.

(Op. 99. No. 2.)

No. 9.



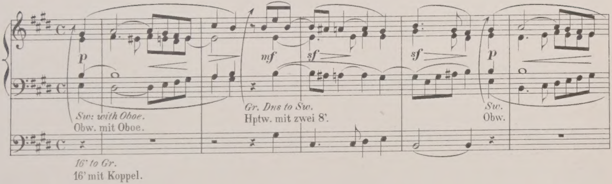


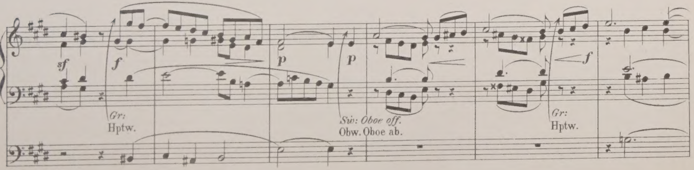

ff
Gr: Full.
Mit vollem Werk.
p
Sw.
Obw.
cresc.
Gr. Diaps.
Hptw. 8' allein.
f
p
f
dim.
p

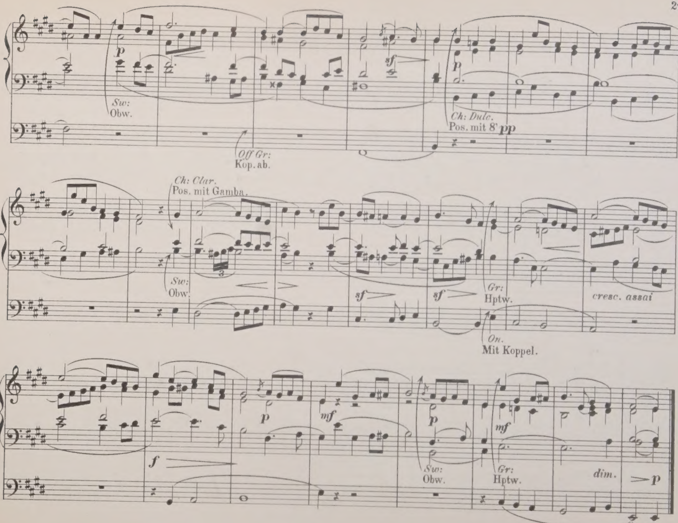
Adagio Espressivo.

(Op. 99. No. 3.)

No. 10.



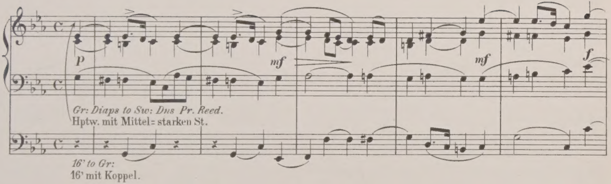


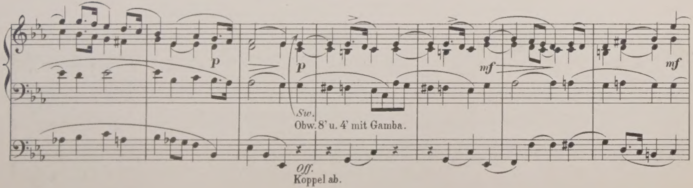

Sw:
Obw.
Off Gr:
Kop. ab.
Ch: Dulc.
Pos. mit 8' pp
Ch: Clar.
Pos. mit Gamba.
Sw:
Obw.
Gr:
Hptw.
On.
Mit Koppel.
cresc. assai
Sw:
Obw.
Gr:
Hptw.
dim.

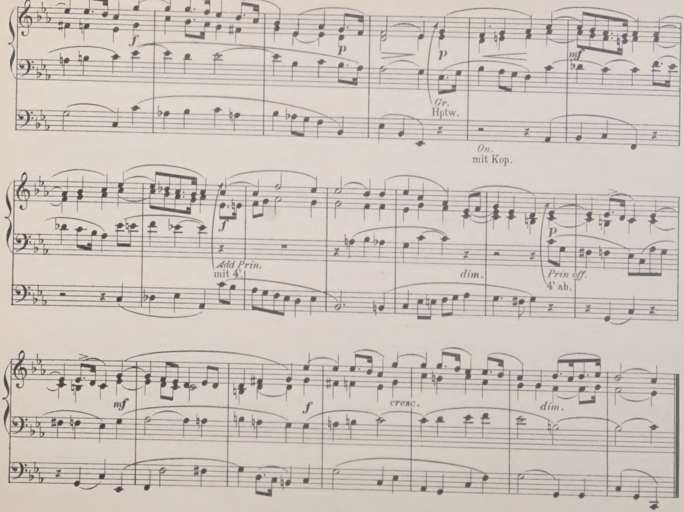
March.

(Op. 99. Nº 4.)

Nº 11.



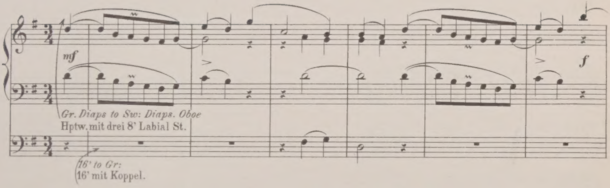


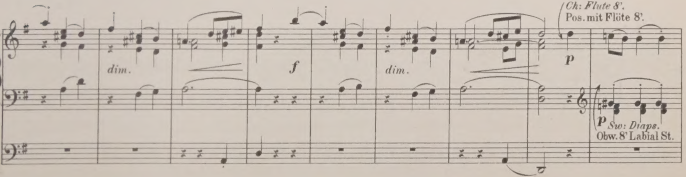

f
p
p
Gr.
Hptw.
On.
mit Kop.
mf
f
Add Prin.
mit 4'.
dim.
p
Prin off.
4' ab.
mf
f
cresc.
dim.

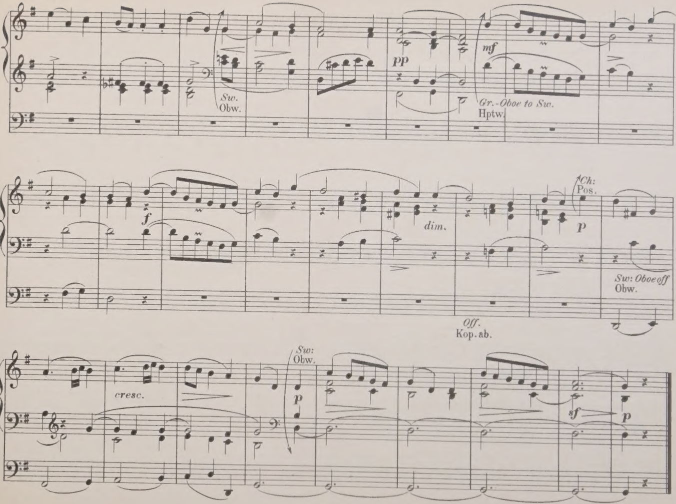
Allegretto.

(Op. 99. No 5.)

No 12.



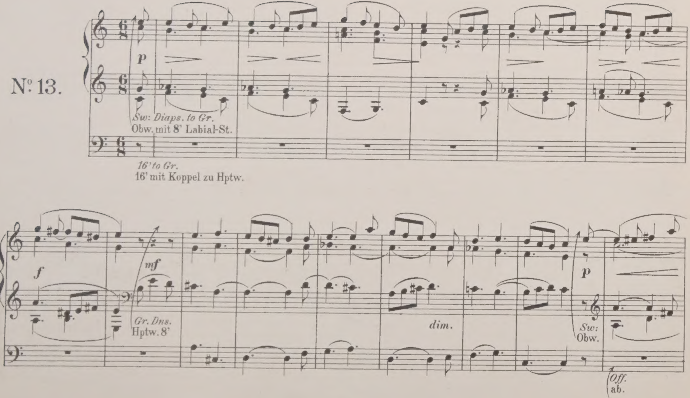


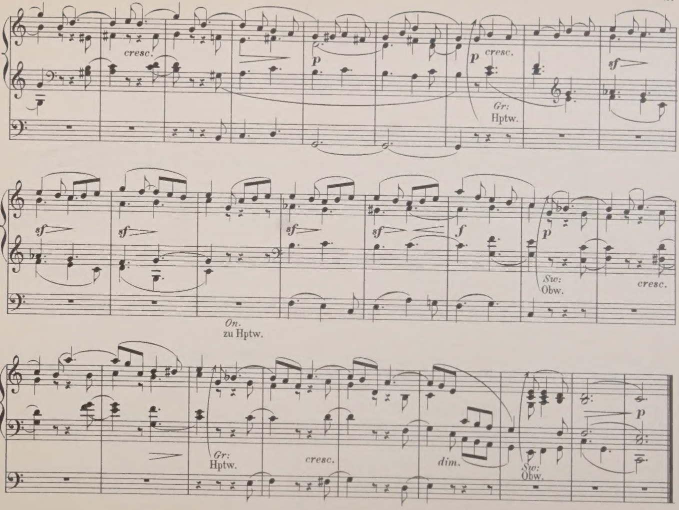

Sw.
Obw.
pp
mf
Gr.-Oboe to Sw.
Hptw.
f
dim.
Ch:
Pos.
p
Sw: Oboe off
Obw.
Off.
Kop. ab.
cresc.
Sw:
Obw.
p
sf
p

Allegretto.

(Op. 99. Nº 6.)

Nº 13.

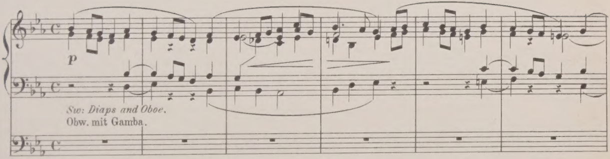


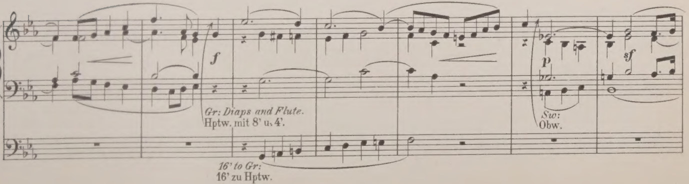

cresc.
p
p
cresc.
Gr:
Hptw.
sf
sf
sf
sf
sf
f
p
Sw:
Obw.
cresc.
On.
zu Hptw.
Gr:
Hptw.
cresc.
dim.
Sw:
Obw.
p

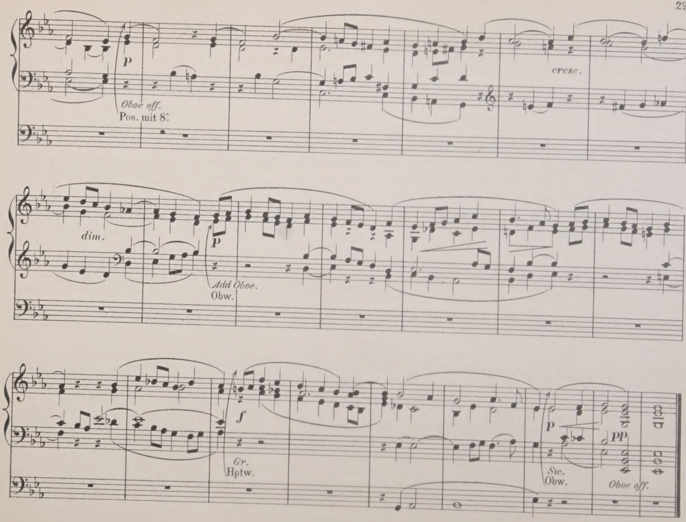
Moderato.

(Op. 99. No 7.)

No 14.



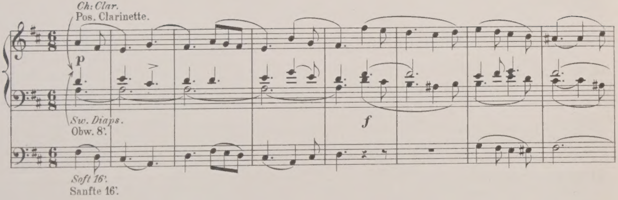


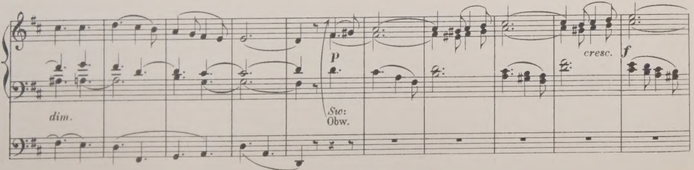

p
Oboe off.
Pos. mit 8'.
cresc.
dim.
p
Add Oboe.
Obw.
f
Gr.
Hptw.
p
Sw.
Obw.
pp
Oboe off.

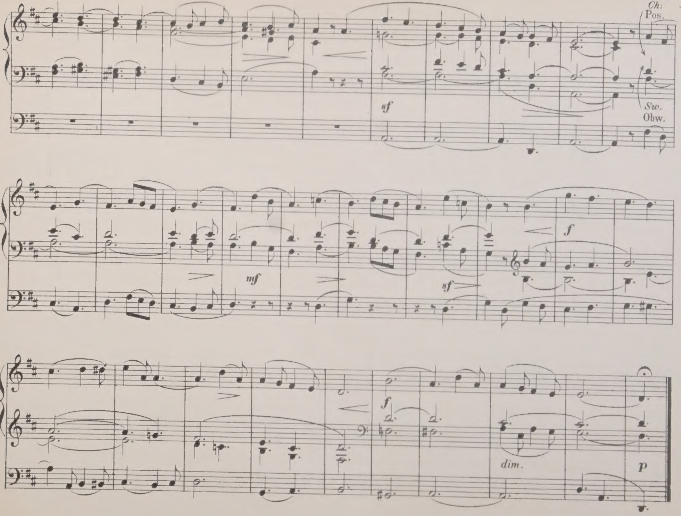
Andantino.

(Op. 99. Nº 8.)

Nº 15.



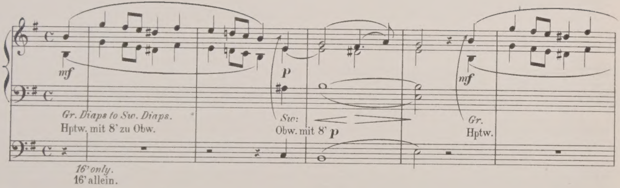


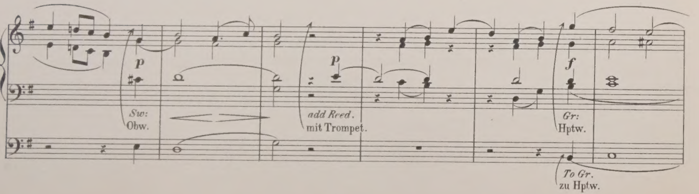

Ch:
Pos.
sf
Sw.
Obw.
mf
sf
f
f
dim.
p

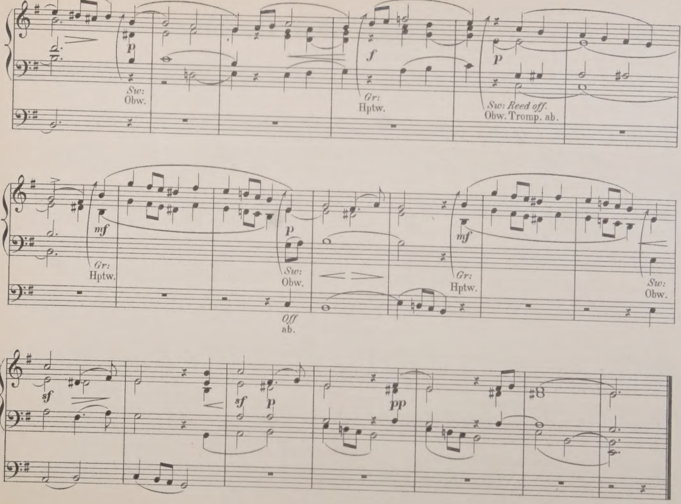
Andante.

(Op.99. Nº 9.)

Nº 16.



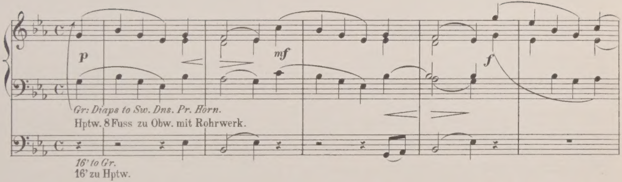


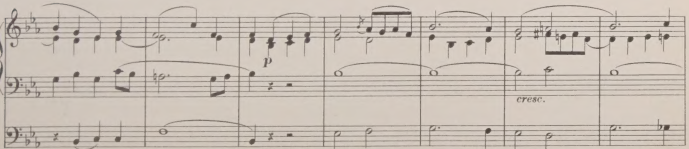

Sw:
Obw.
Gr:
Hptw.
Sw: Reed off.
Obw. Tromp. ab.
Gr:
Hptw.
Sw:
Obw.
Off
ab.
Gr:
Hptw.
Sw:
Obw.

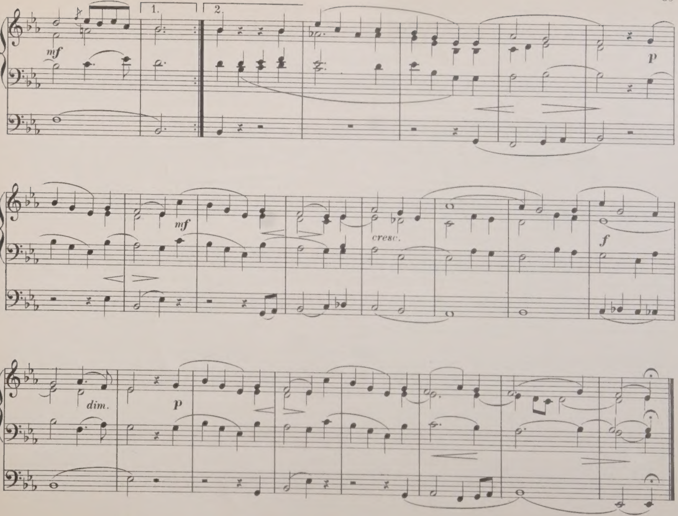
Allegro moderato.

(Op. 99. № 10.)

№ 17.





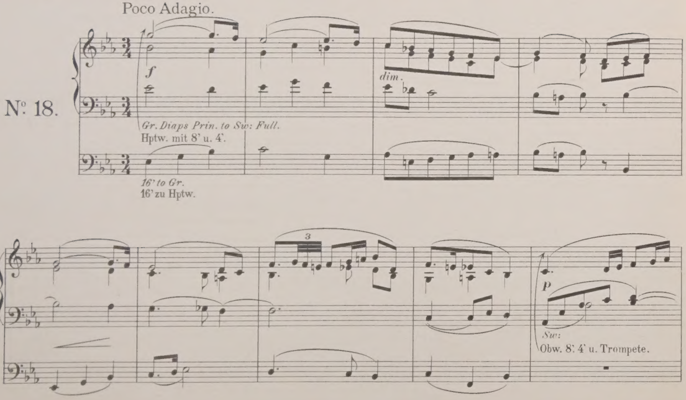

1.
2.
mf
p
mf
cresc.
f
dim.
p

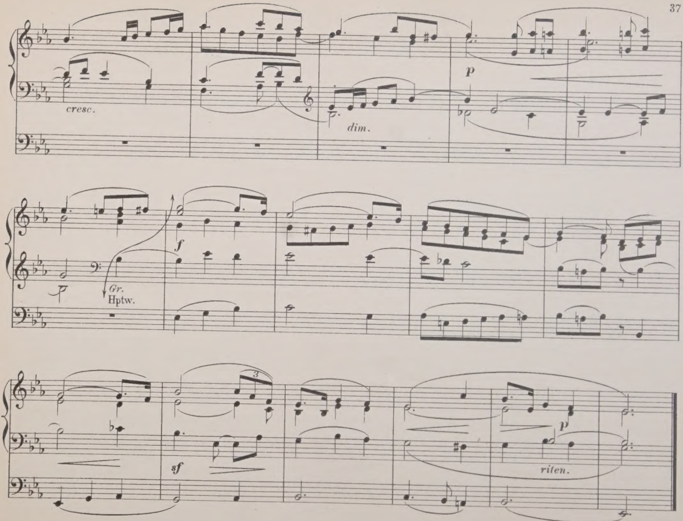
Morning-Song.

(Morgen-Gebet.)

(Op. 88. Nº 1.)

Nº 18.



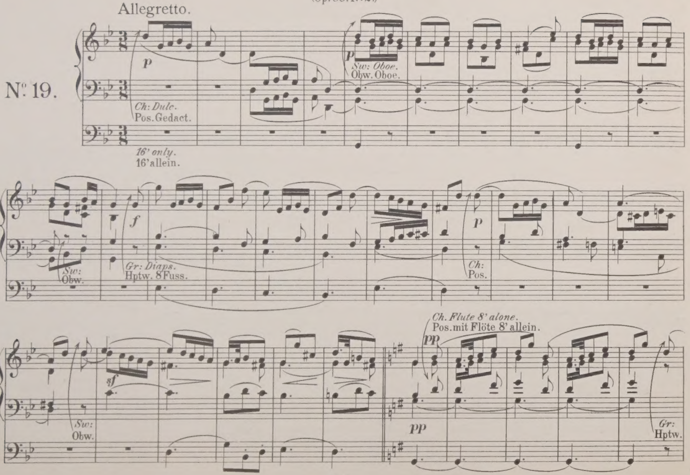

cresc.
dim.
p
f
Gr.
Hptw.
sf
p
riten.

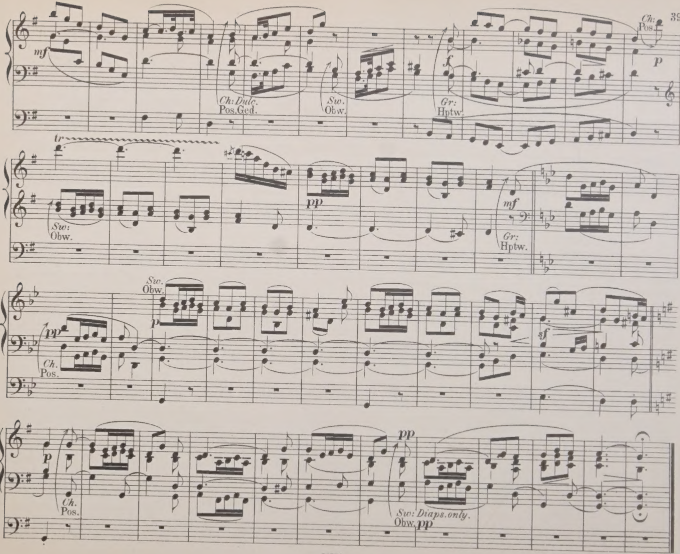
Shepherd's-Song.

(Schäfer-Lied.)

(Op. 88. №2.)

№ 19.

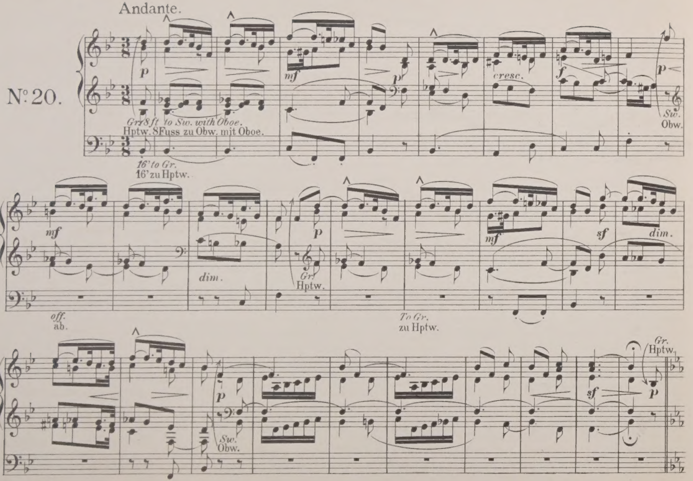


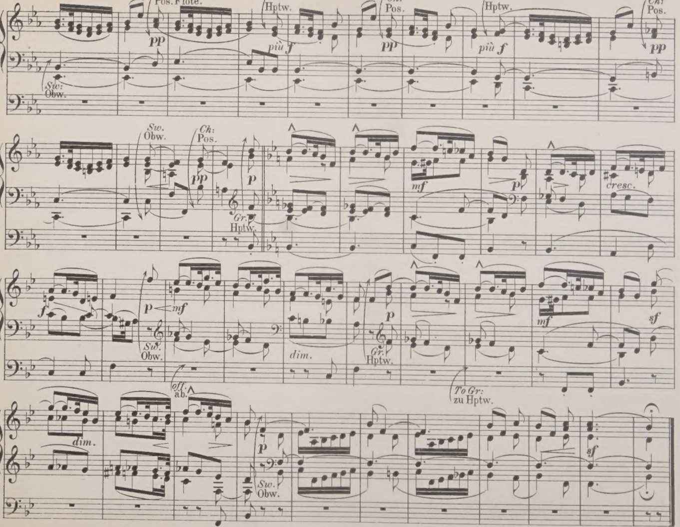

mf
Ch:Dulc.
Pos.Ged.
Sw.
Obw.
f
Gr:
Hptw.
Ch:
Pos.
p
tr
Sw:
Obw.
pp
mf
Gr:
Hptw.
pp
Ch.
Pos.
Sw.
Obw.
p
sf
p
Ch.
Pos.
pp
Sw: Diaps.only.
Obw.
pp

Idylle.

(Op. 88. Nº 3.)

Nº 20.



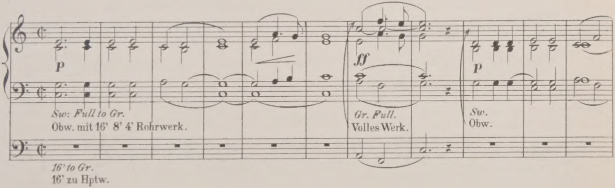

Ch: Flute.
Pos. Flöte.
pp
Gr.
Hptw.
più f
Ch:
Pos.
pp
Gr:
Hptw.
più f
Ch:
Pos.
pp
Sw:
Obw.
Sw.
Obw.
Ch:
Pos.
pp
p
Gr.
Hptw.
mf
p
cresc.
f
p
mf
Sw.
Obw.
dim.
p
Gr.
Hptw.
mf
sf
off.
ab.
dim.
To Gr:
zu Hptw.
p
Sw.
Obw.
sf

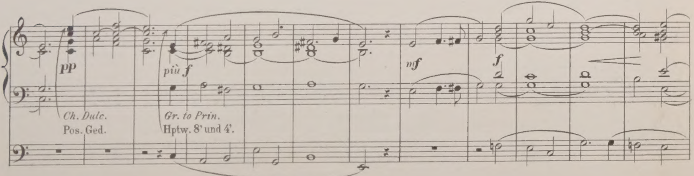
Evening Hymn.

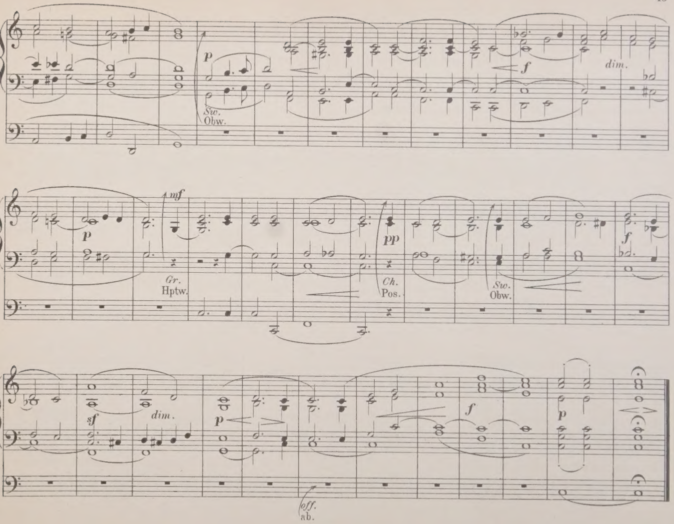
(Abend-Gebet.)

(Op. 88. Nº 4.)

Nº 21.



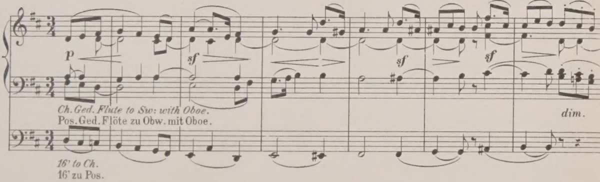


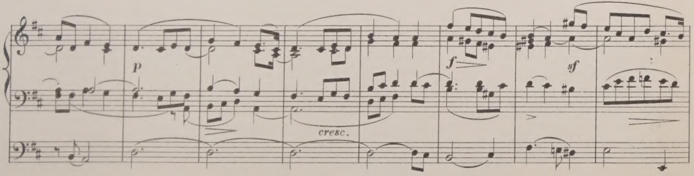

p
Sw.
Obw.
f
dim.
mf
p
Gr.
Hptw.
pp
Ch.
Pos.
Sw.
Obw.
f
sf
dim.
p
f
p
off.
ab.

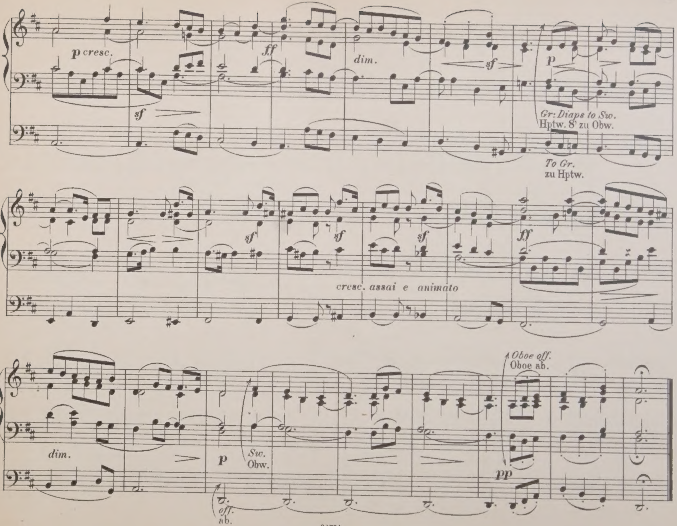
Andante con moto.

(Op. 72. №2.)

№ 22.



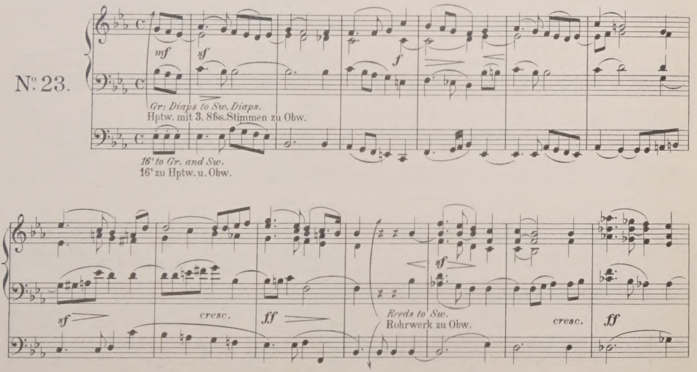


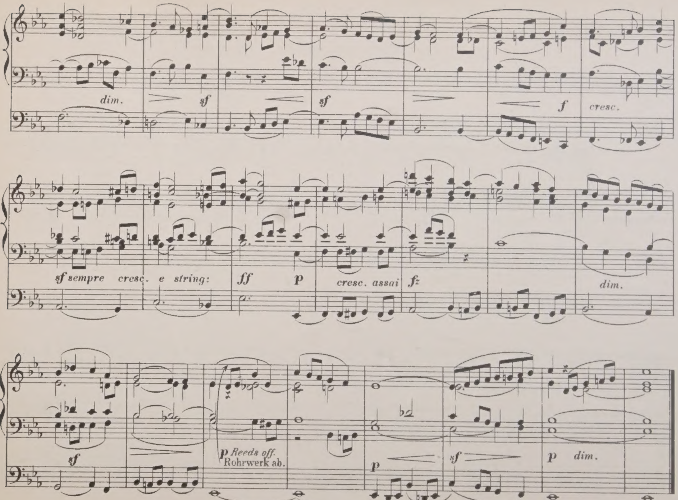

p cresc.
sf
ff
dim.
sf
p
Gr: Diaps to Sw.
Hptw. 8' zu Obw.
To Gr.
zu Hptw.
sf
sf
sf
cresc. assai e animato
ff
dim.
p
Sw.
Obw.
off.
ab.
Oboe off.
Oboe ab.
pp

Moderato, ma non tanto.

(Op. 72. Nº 7.)

Nº 23.



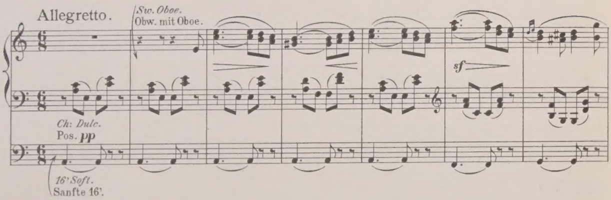

dim.
sf
sf
f
cresc.
sf sempre cresc. e string:
ff
p
cresc. assai
fz
dim.
sf
p Reeds off.
Rohrwerk ab.
p
sf
p dim.

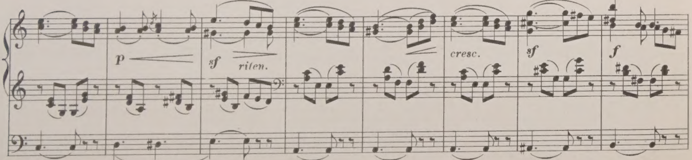
Gondola Song.

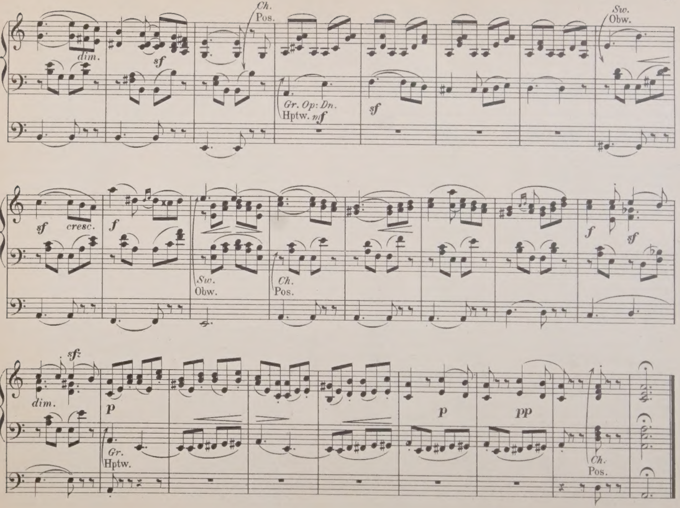
(Gondel-Lied.)

(Op.72. Nº8.)

Nº 24.






Ch.
Pos.
Sw.
Obw.
dim.
sf
Gr. Op: Dn.
Hptw. mf
sf
cresc.
f
Sw.
Obw.
Ch.
Pos.
f
sf
sfz
dim.
p
Gr.
Hptw.
p
pp
Ch.
Pos.

Fine.

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14a. *Alard, D.* Andante sostenuto. } 1 —
14b. *Beriot, Ch. de.* Etude.
15a. *Gounod, Ch.* Berceuse. (Sérénade.) } 1 —
15b. *Gounod.* Salutaris Hostia.
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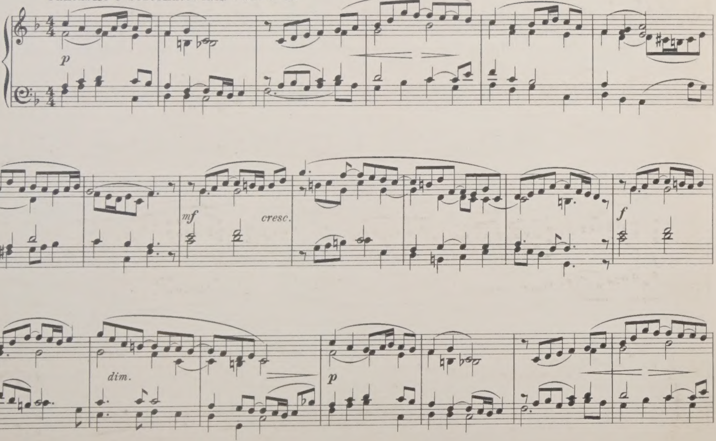
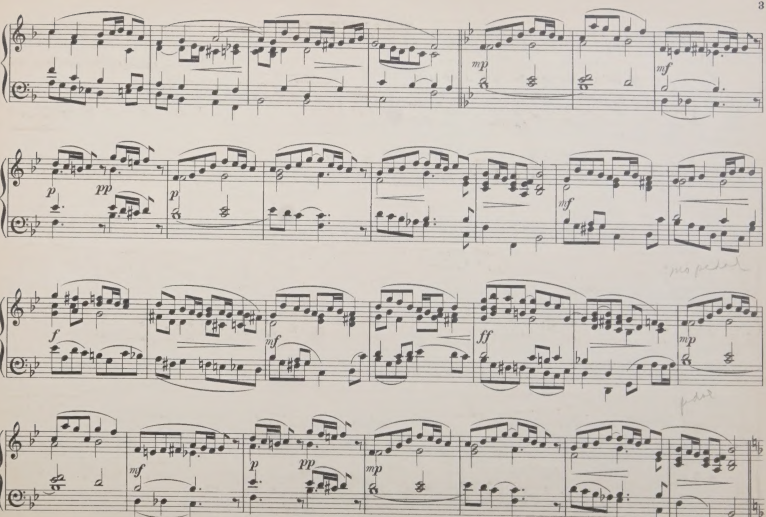
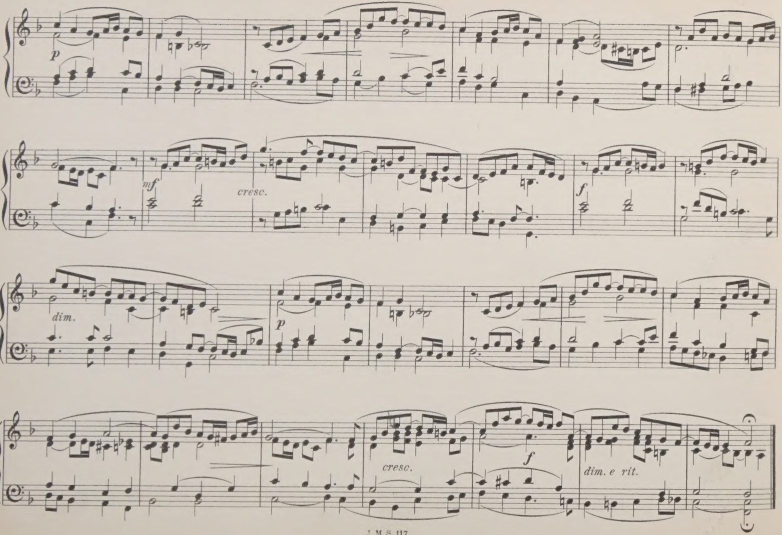



mp
mf
p
pp
p
mf
f
mf
ff
mp
mf
p
pp
mp
no pedal
pedal


p
mf
cresc.
f
dim.
p
cresc.
f
dim. e rit.

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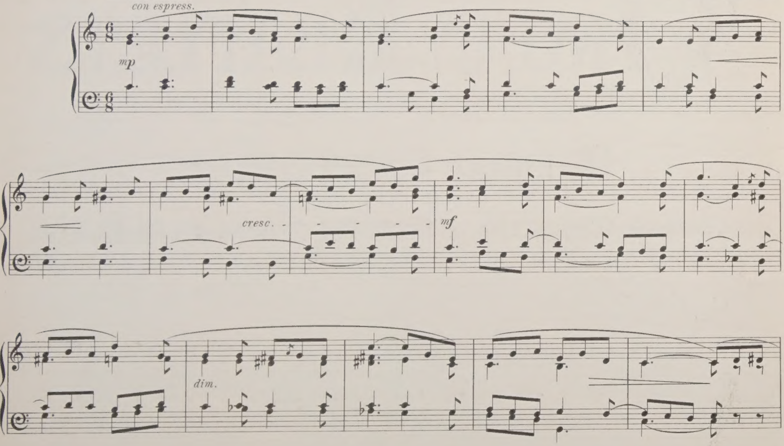
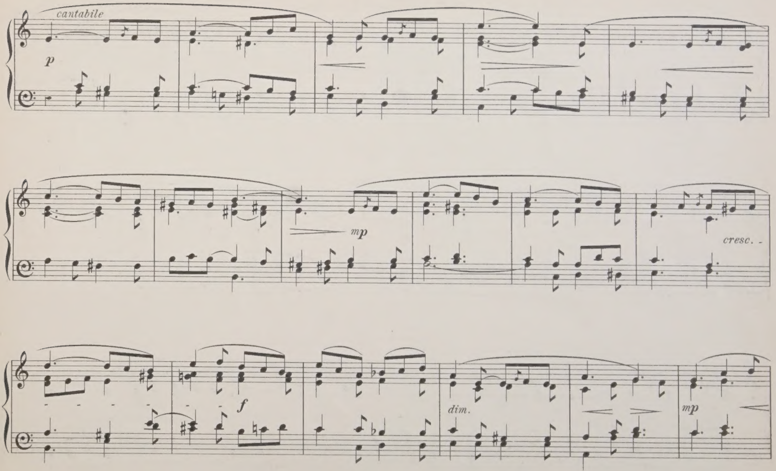
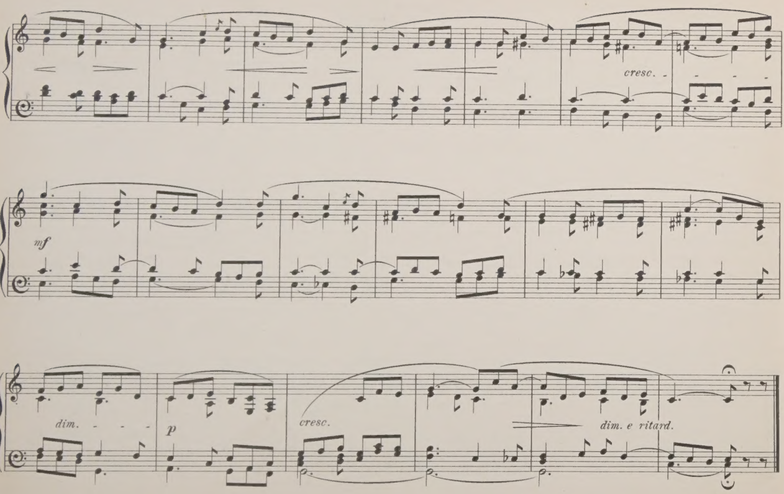



cantabile
p
mp
cresc. -
f
dim.
mp


cresc.
mf
dim.
p
cresc.
dim. e ritard.

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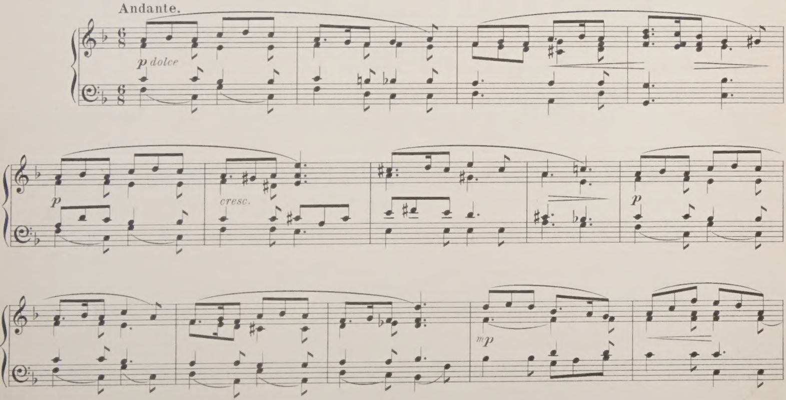
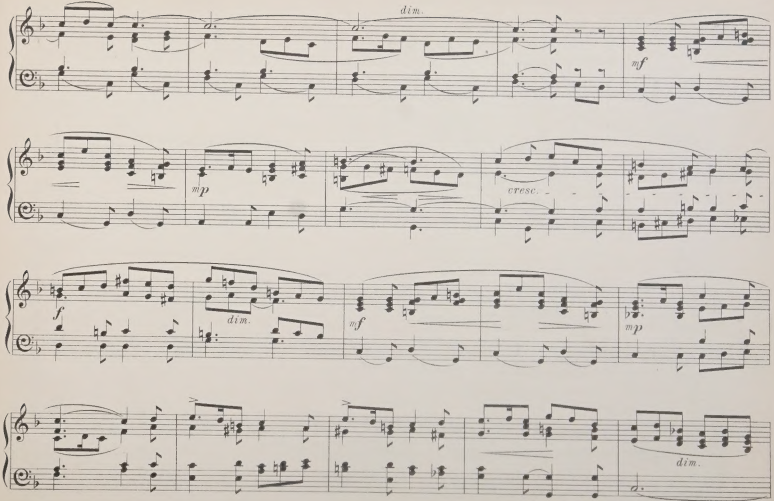
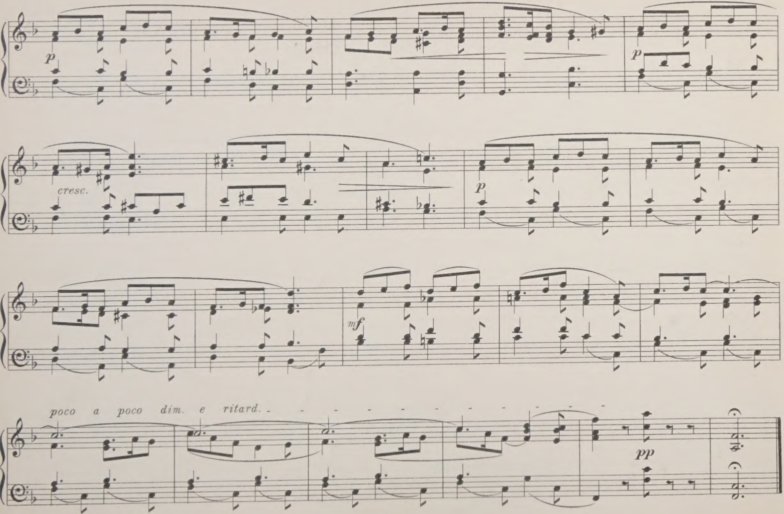



dim.
mf
mp
cresc.
f
dim.
mf
mp
dim.


p
p
cresc.
p
mf
poco a poco dim. e ritard.
pp

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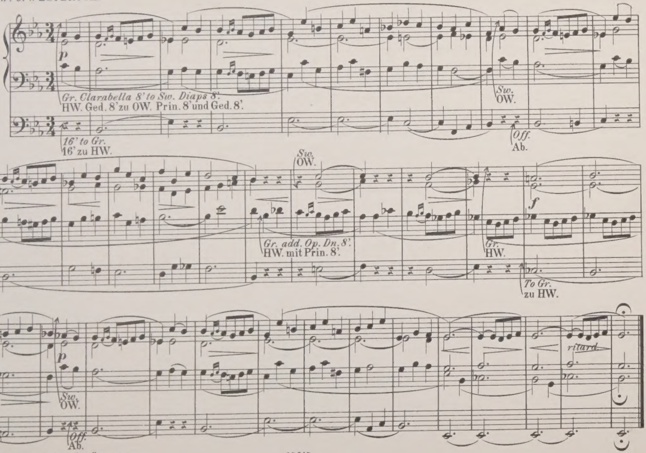
Vade-Mecum de l'Organiste.

Andante.

Edited and Arranged by Dr. W. J. WESTBROOK.

L. J. A. LEFEBURE-WELY.

Nº 1.



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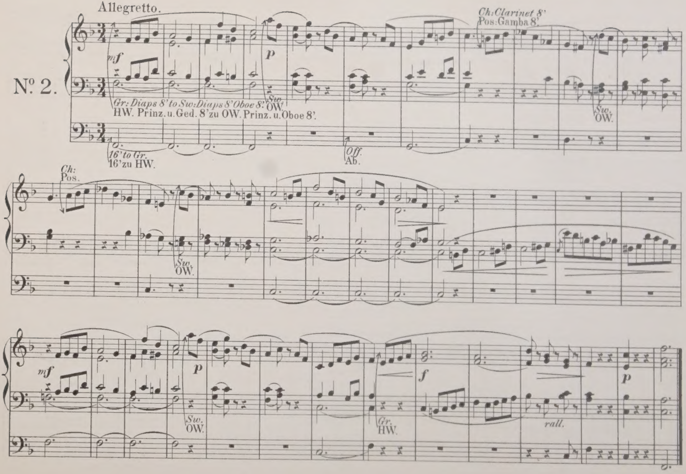
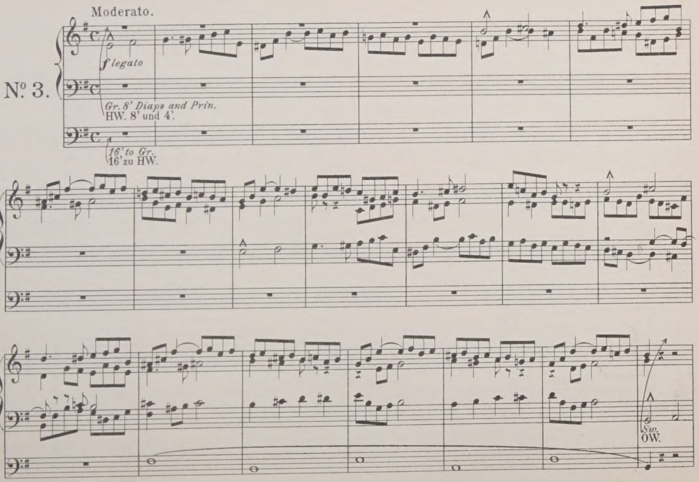
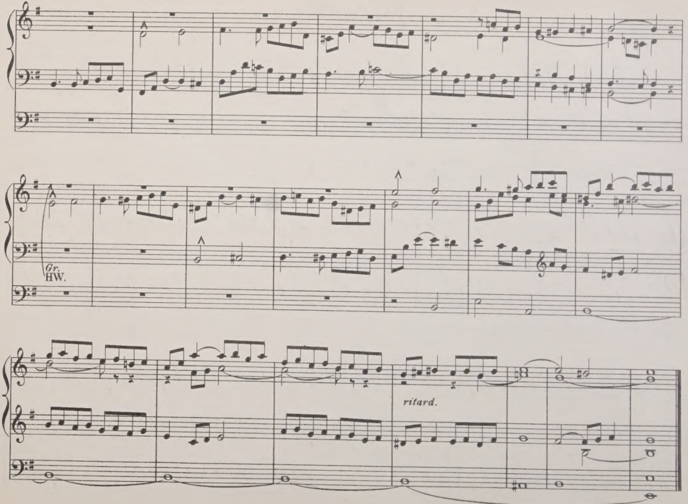
Benediction.

No. 2.



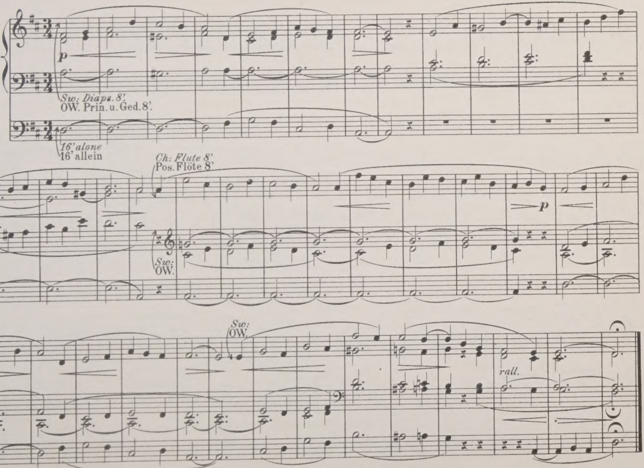
Fughetta.


Moderato.
Nº 3.
f legato
Gr. 8' Diaps and Prin.
HW. 8' und 4'.
16' to Gr.
16' zu HW.
Sw.
OW.


Gr.
HW.
ritard.

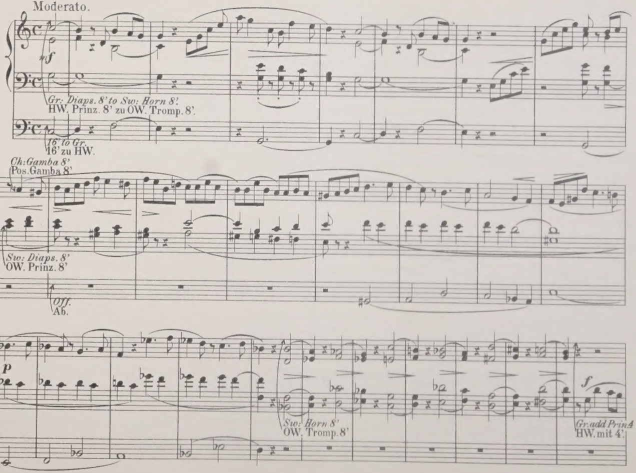
Andantino.

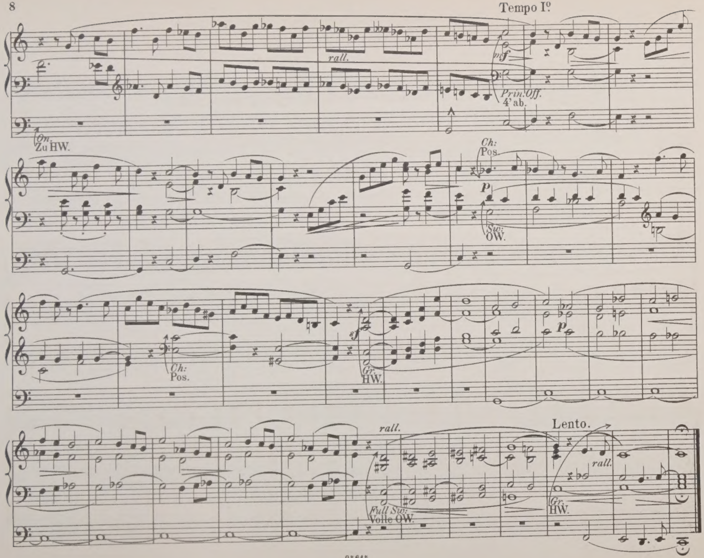
No. 4.



Offertoire No. 1.

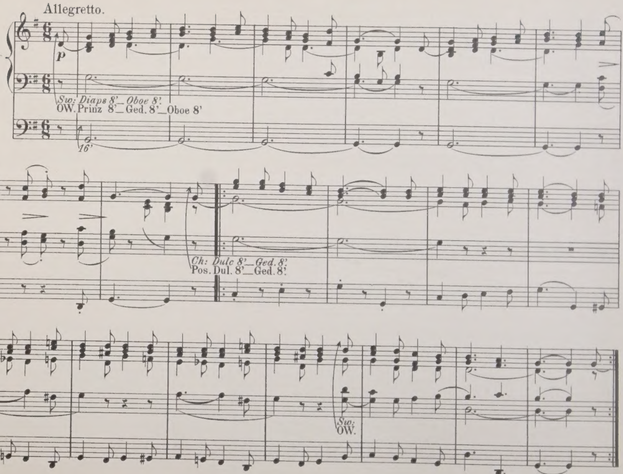
No. 5.

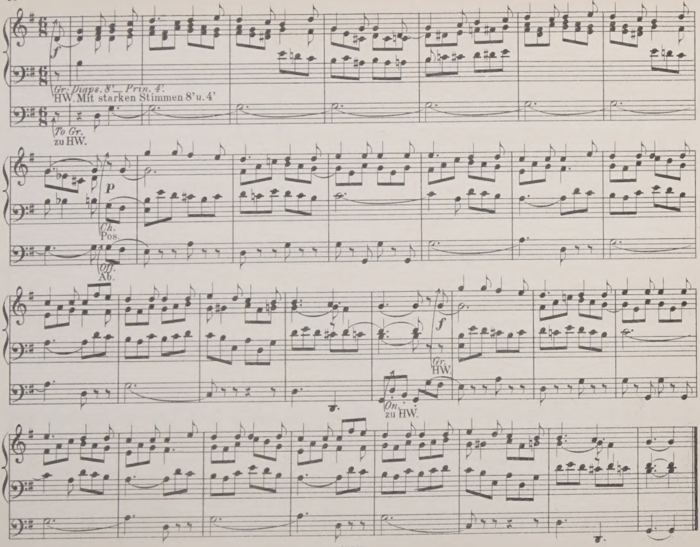



Tempo I°
rall.
mf
Prin: Off.
4' ab.
On.
Zu HW.
Ch:
Pos.
p
Sw:
OW.
Ch:
Pos.
sf
Gr.
HW.
p
rall.
Lento.
rall.
Full Sw:
Volle OW.
Gr.
HW.

Theme Varied.

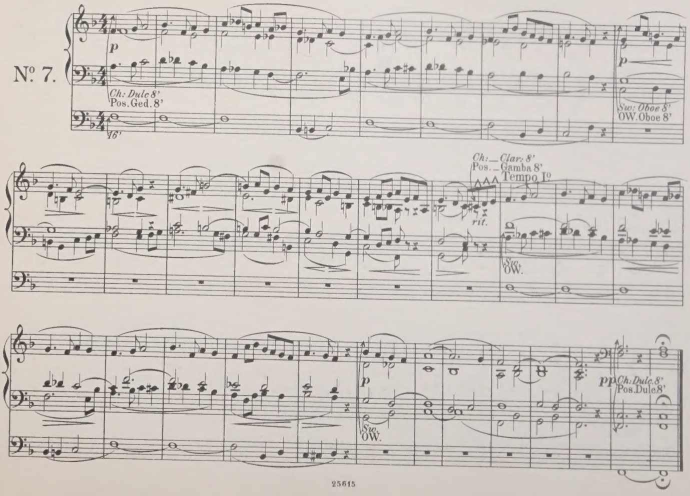
Nº 6.



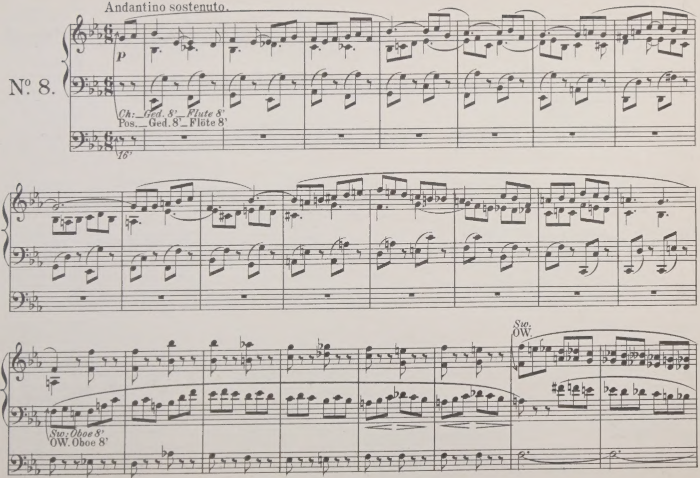

Gr: Diaps. 8' _ Prin. 4'.
HW. Mit starken Stimmen 8' u. 4'
To Gr.
zu HW.
Ch.
Pos.
Off.
Ab.
Gr.
HW.
On.
zu HW.

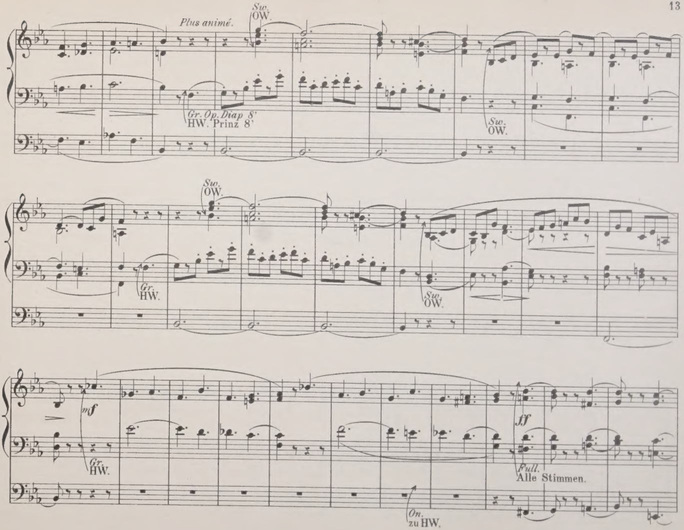
Andante espressivo.

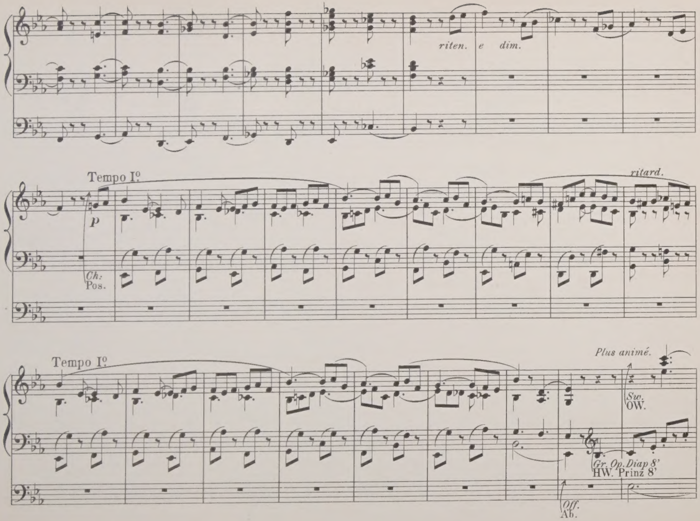
Nº 7.

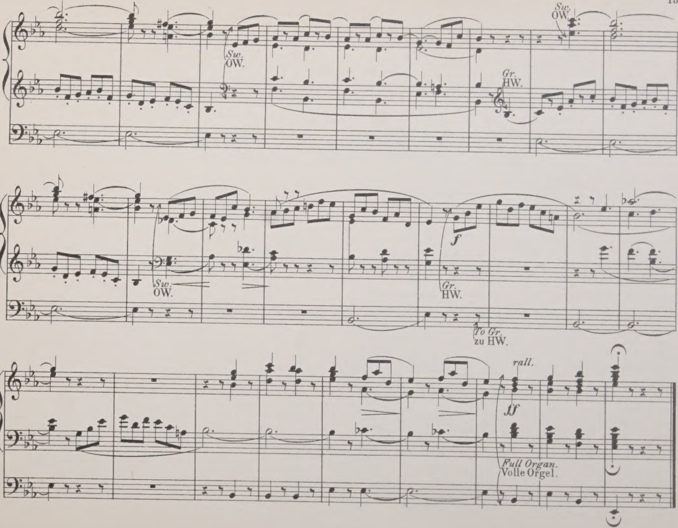


Offertoire No. 2.

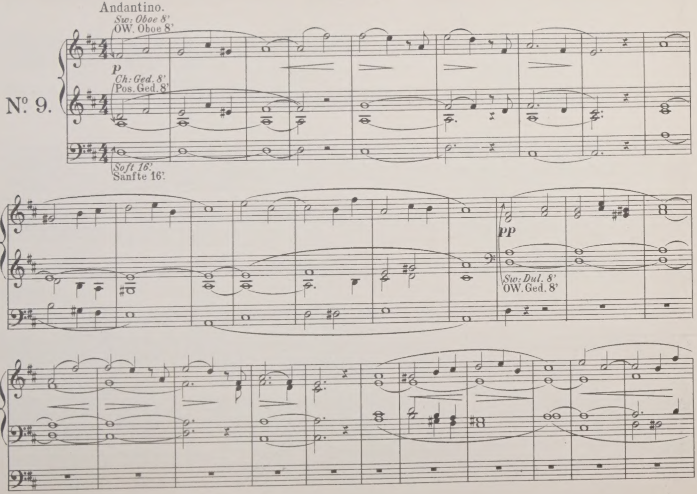


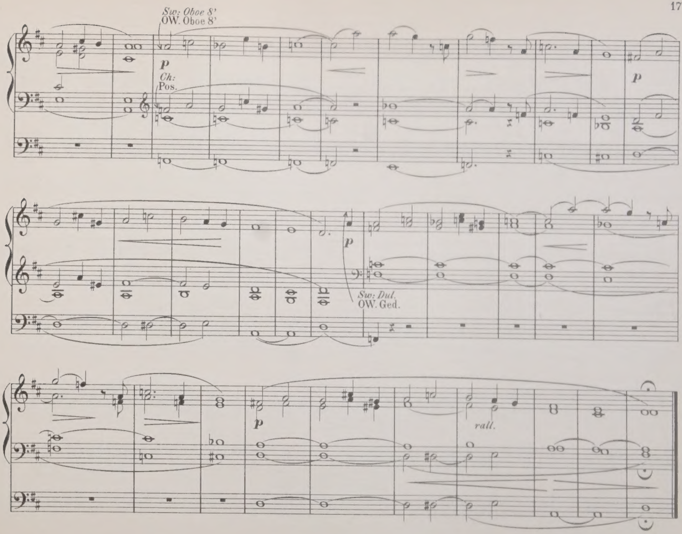

Plus animé.
Sw.
OW.
Gr. Op. Diap 8'
HW. Prinz 8'
Sw.
OW.
Sw.
OW.
Gr.
HW.
Sw.
OW.
mf
Gr.
HW.
On.
zu HW.
ff
Full.
Alle Stimmen.


riten. e dim.
Tempo Iº
p
Ch:
Pos.
ritard.
Tempo Iº
Plus animé.
Sw.
OW.
Gr. Op. Diap 8'
HW. Prinz 8'
Off.
Ab.

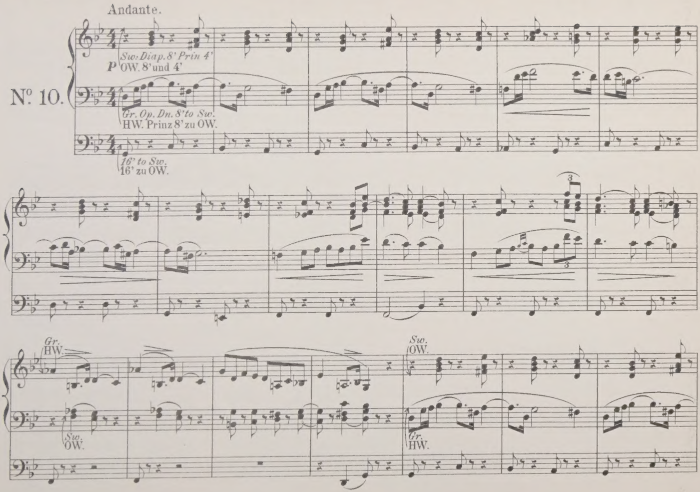

Sw.
OW.
Sw.
OW.
Gr.
HW.
Sw.
OW.
f
Gr.
HW.
To Gr.
zu HW.
rall.
ff
Full Organ.
Volle Orgel.

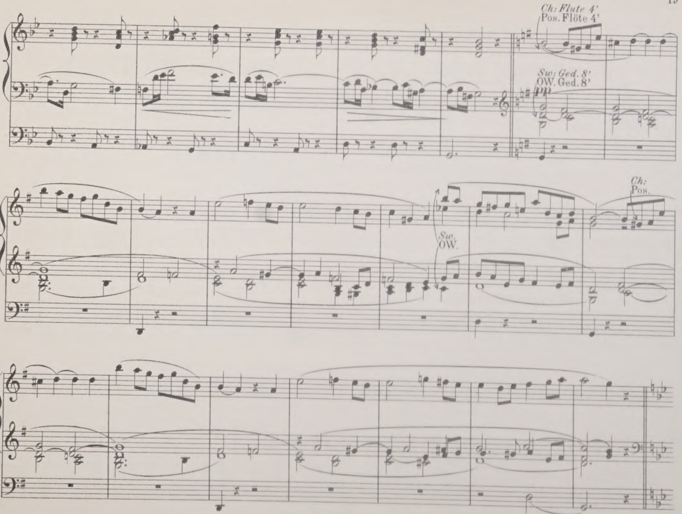
Melody.

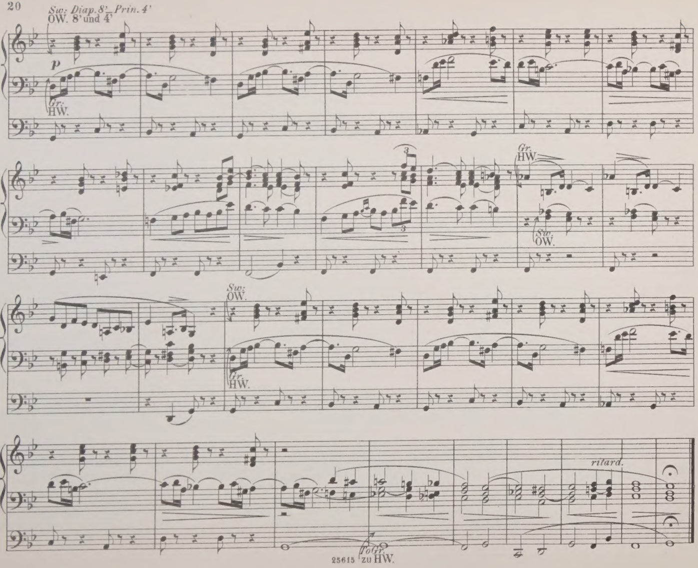

Andantino.
Sw: Oboe 8'
OW. Oboe 8'
p
Ch: Ged. 8'
Pos. Ged. 8'
Nº. 9.
Soft 16'.
Sanfte 16'.
pp
Sw: Dul. 8'
OW. Ged. 8'


Sw: Oboe 8'
OW. Oboe 8'
p
Ch:
Pos.
p
p
Sw: Dul.
OW. Ged.
p
rall.

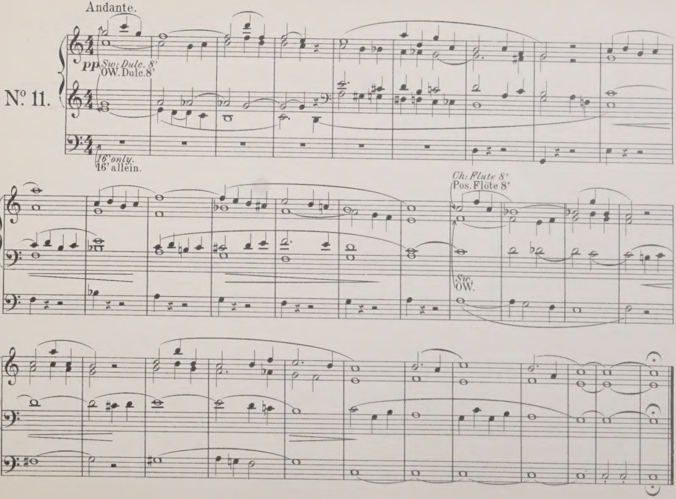
Funeral March.




Ch: Flute 4'
Pos. Flöte 4'
Sw: Ged. 8'
OW. Ged. 8'
pp
Sw.
OW.
Ch:
Pos.

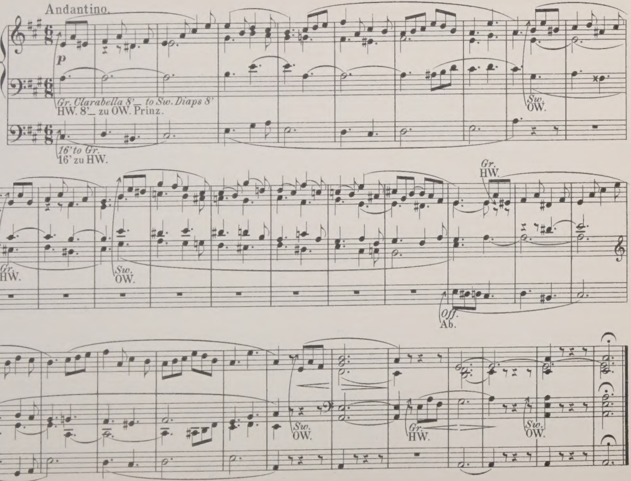

Sw: Diap. 8' _ Prin. 4'
OW. 8' und 4'
p
Gr.
HW.
3
Gr.
HW.
Sw.
OW.
Sw:
OW.
Gr.
HW.
ritard.
To Gr.
zu HW.

Communion.


Andante.
Nº 11.
pp
Sw: Dulc. 8'
OW. Dulc. 8'
16' only.
16' allein.
Ch: Flute 8'
Pos. Flöte 8'
Sw.
OW.

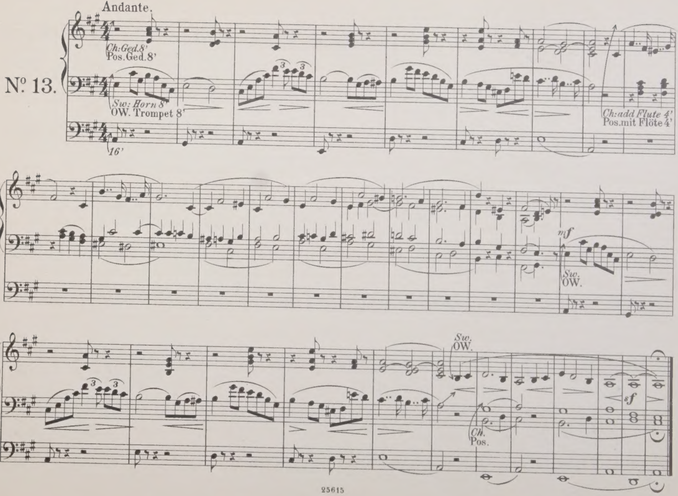
Melody.

No. 12.


Andantino.
p
Gr. Clarabella 8' _ to Sw. Diaps 8'
HW. 8' _ zu OW. Prinz.
16' to Gr.
16' zu HW.
Sw.
OW.
Gr.
HW.
Sw.
OW.
Gr.
HW.
Off.
Ab.
Sw.
OW.
Gr.
HW.
Sw.
OW.

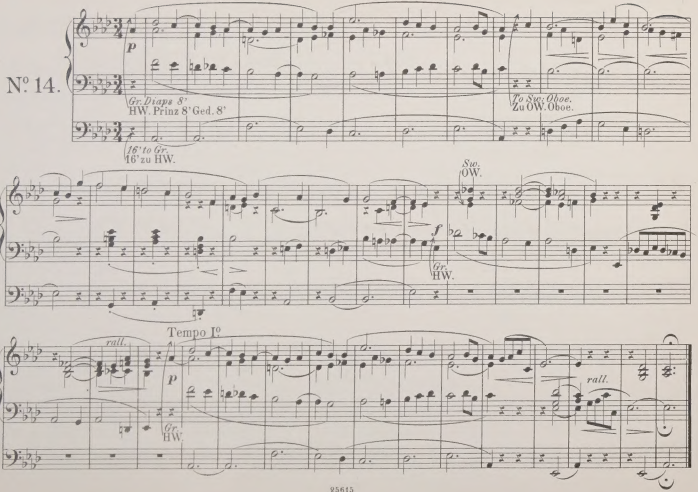
Benediction.

No. 13.

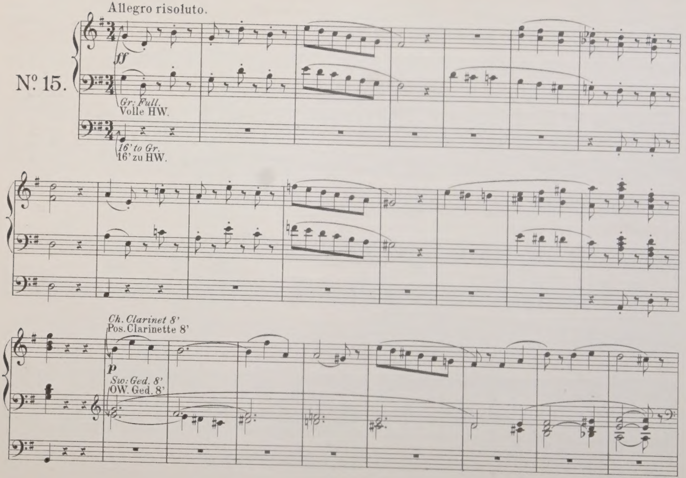


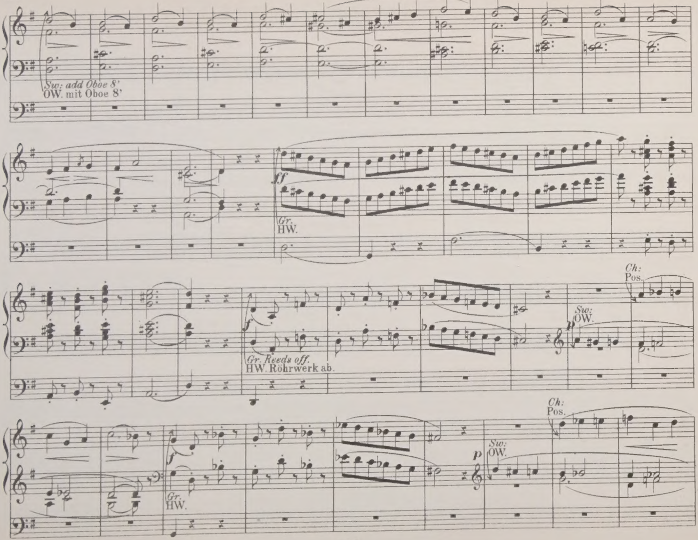
Andantino.

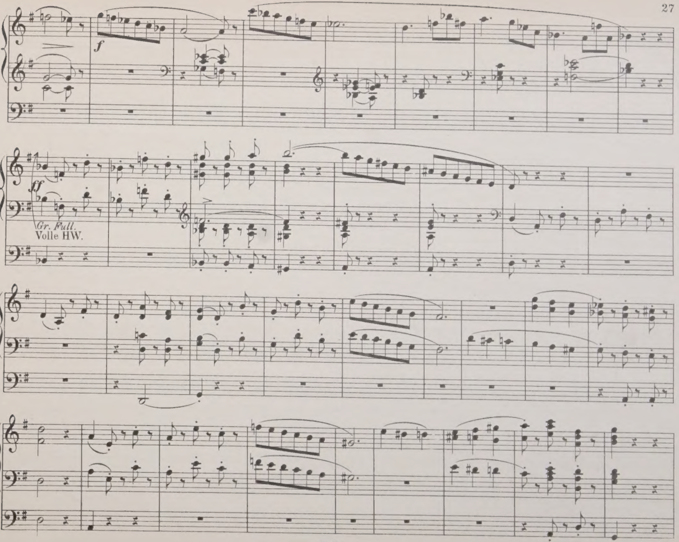
No. 14.

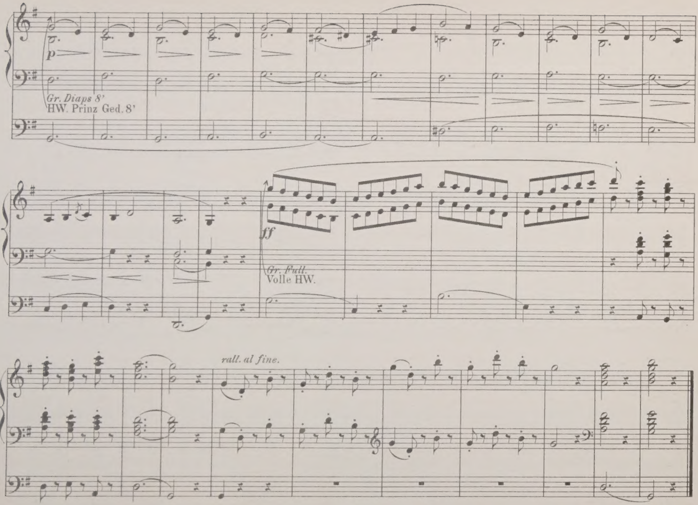


Offertoire N° 3.



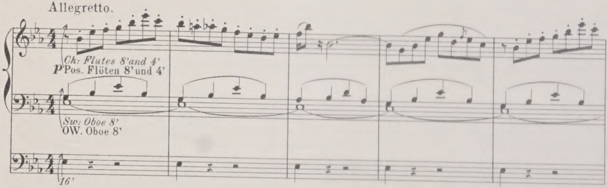

Sw: add Oboe 8'
OW. mit Oboe 8'
ff
Gr.
HW.
f
Gr. Reeds off.
HW. Röhrwerk ab.
Sw:
OW.
p
Ch:
Pos.
f
Gr.
HW.
p
Sw:
OW.
Ch:
Pos.

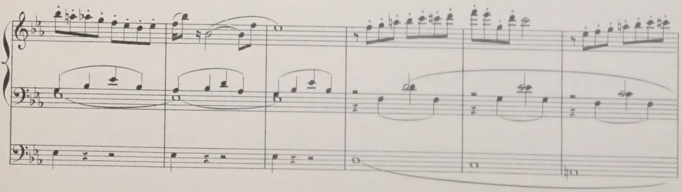

f
ff
Gr. Full.
Volle HW.

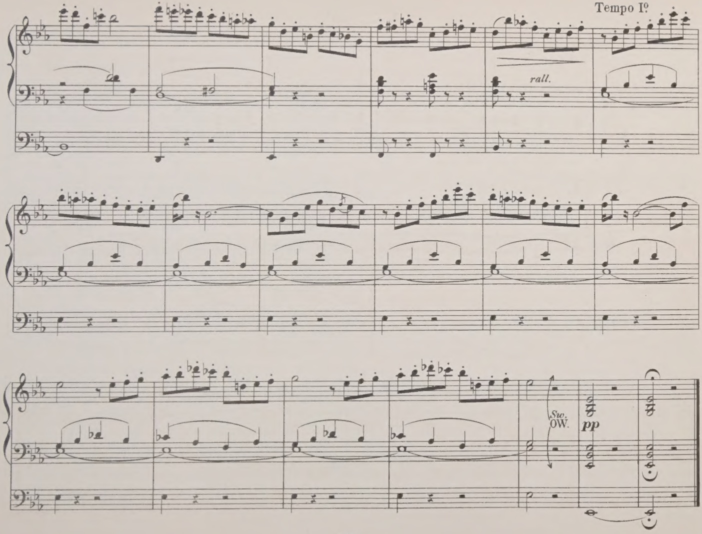

p
Gr. Diaps 8'
HW. Prinz Ged. 8'
ff
Gr. Full.
Volle HW.
rall. al fine.

Prelude.

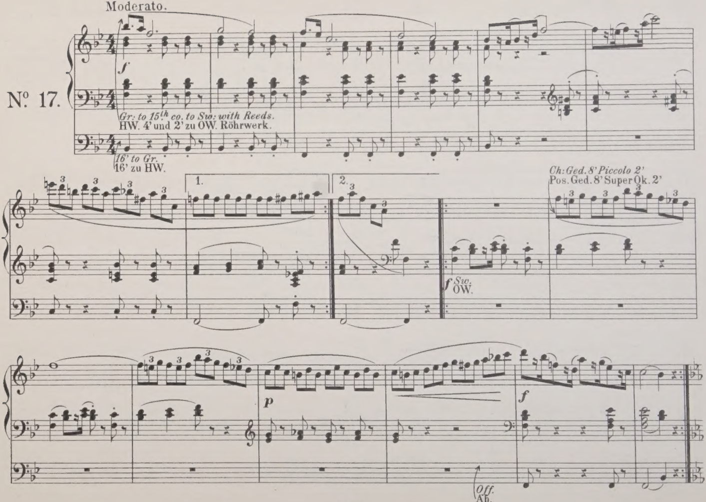
Nº 16.

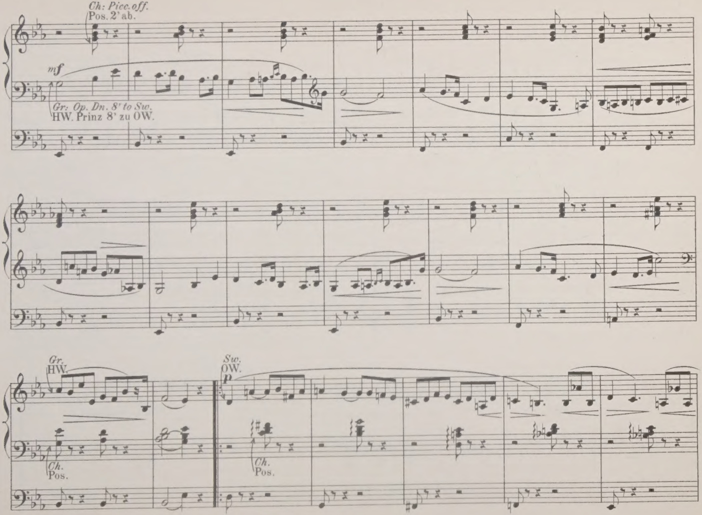


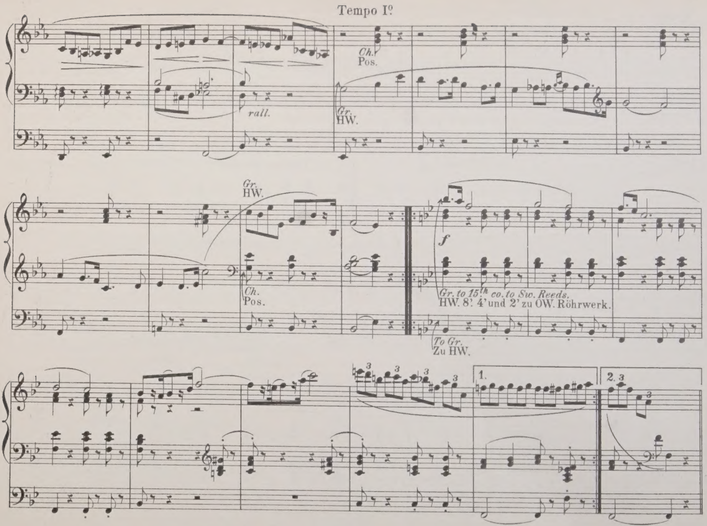


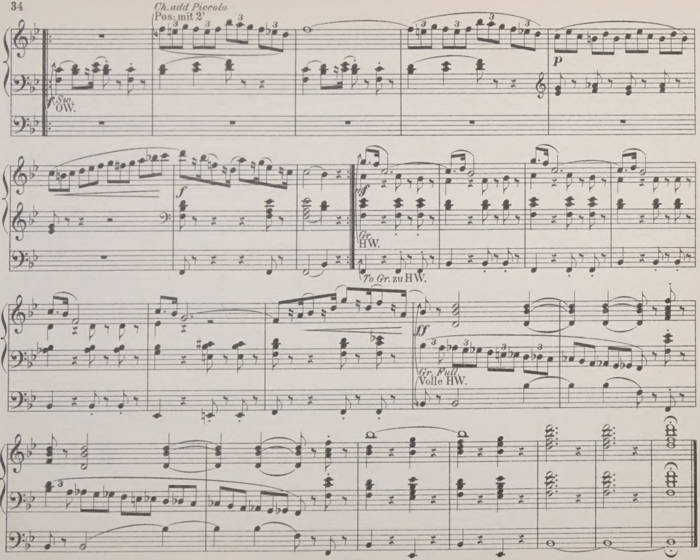

Tempo I?
rall.
Sw.
OW.
pp

March.


Moderato.
No. 17.
f
Gr: to 15th co. to Sw: with Reeds.
HW. 4' und 2' zu OW. Röhrwerk.
16' to Gr.
16' zu HW.
1.
2.
Ch: Ged. 8' Piccolo 2'
Pos. Ged. 8' Super Ok. 2'
f Sw.
OW.
p
f
Off.
Ab.

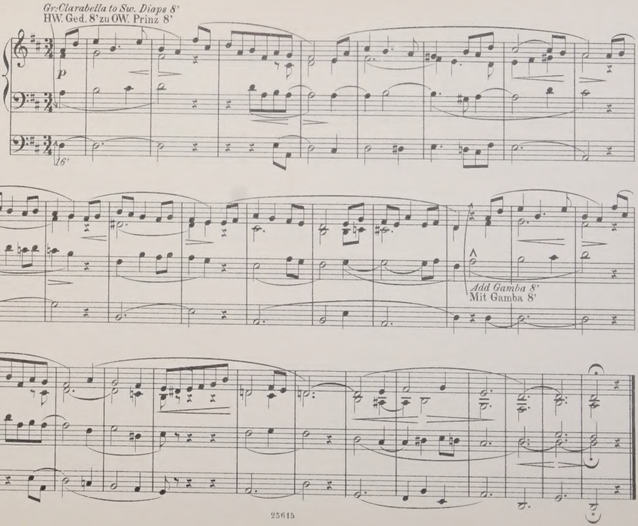

Ch: Picc. off.
Pos. 2' ab.
mf
Gr: Op. Dn. 8' to Sw.
HW. Prinz 8' zu OW.
Gr.
HW.
Ch.
Pos.
Sw.
OW.
p
Ch.
Pos.


Tempo Iº
Ch.
Pos.
Gr.
HW.
rall.
Gr.
HW.
Ch.
Pos.
f
Gr. to 15th co. to Sw. Reeds.
HW. 8'. 4' und 2' zu OW. Röhrwerk.
To Gr.
Zu HW.
1.
2.


Ch. add Piccolo
Pos: mit 2'
f
Sw.
OW.
p
f
mf
Gr.
HW.
To Gr. zu HW.
ff
Gr. Full.
Volle HW.

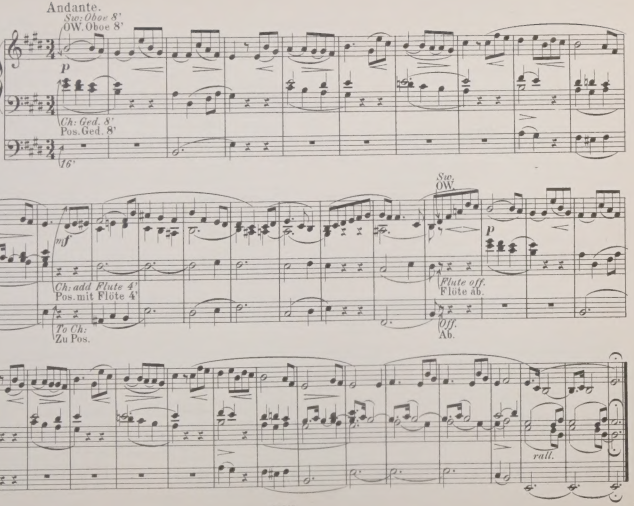
Andantino.

No. 18.



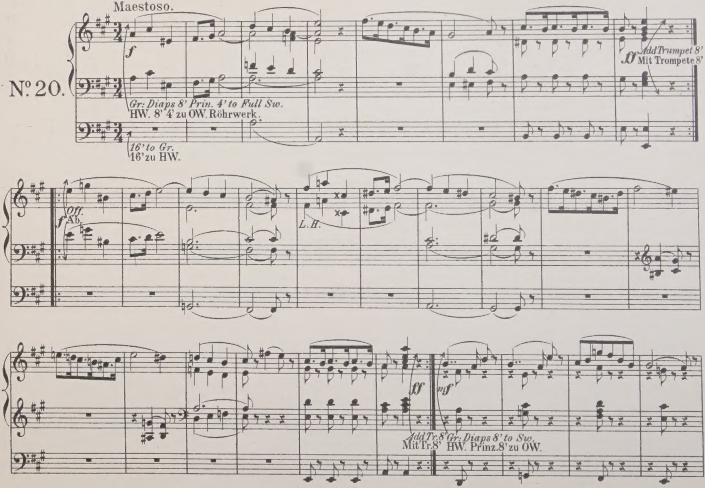
Benediction.

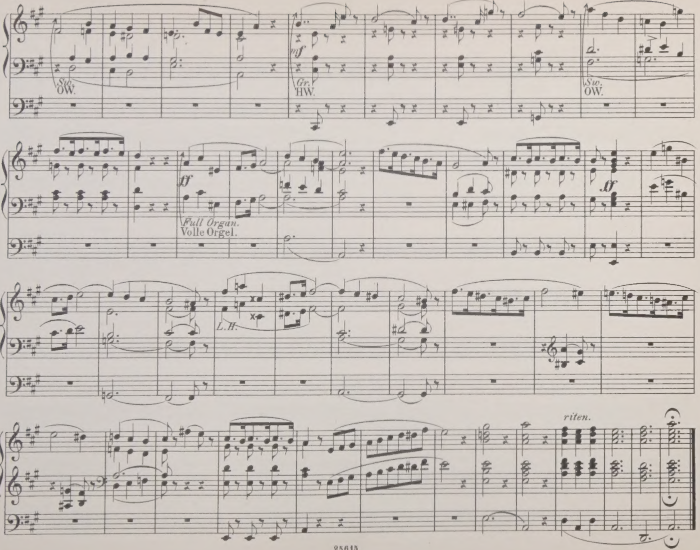
No. 19.



Processional Music.

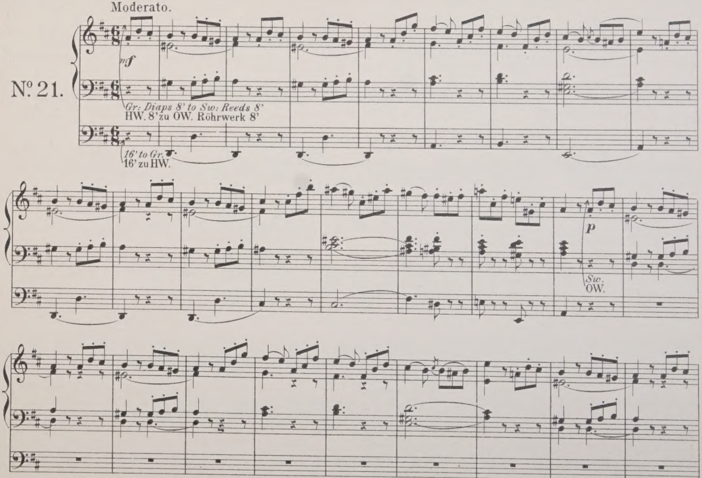
No. 20.

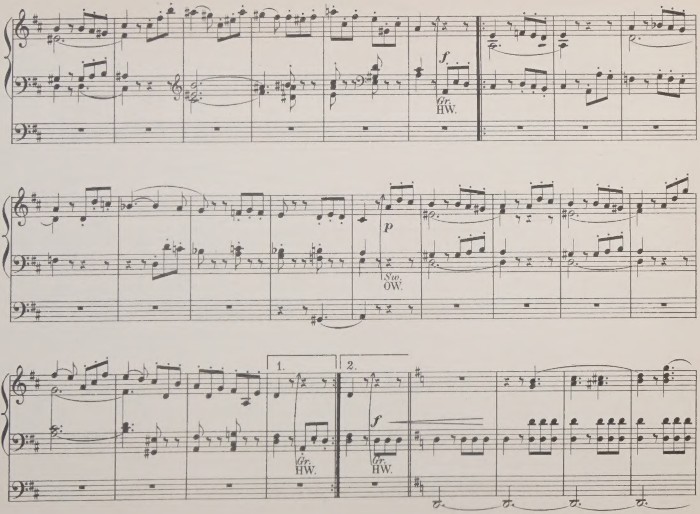


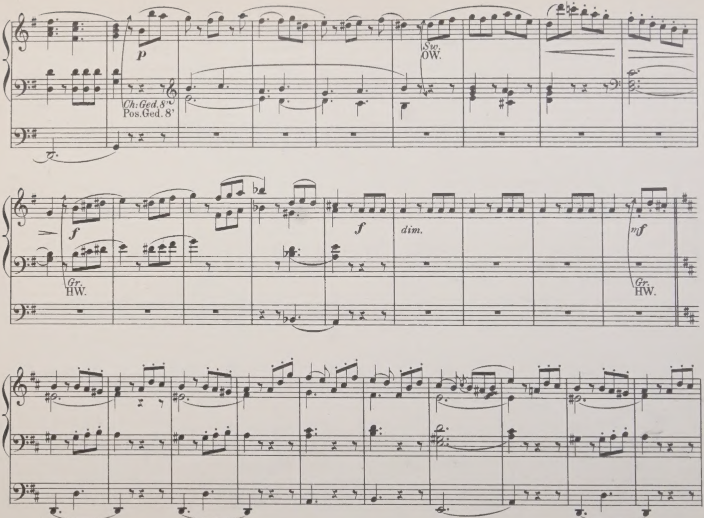

Sw.
OW.
mf
Gr.
HW.
Sw.
OW.
ff
Full Organ.
Volle Orgel.
ff
L.H.
riten.

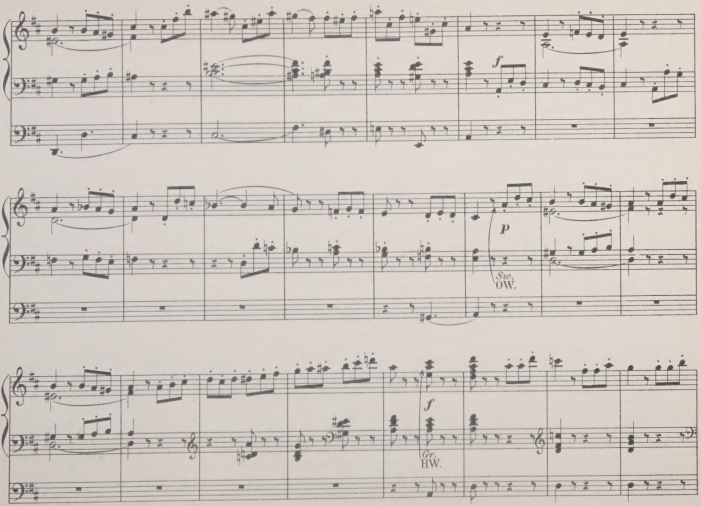
March.

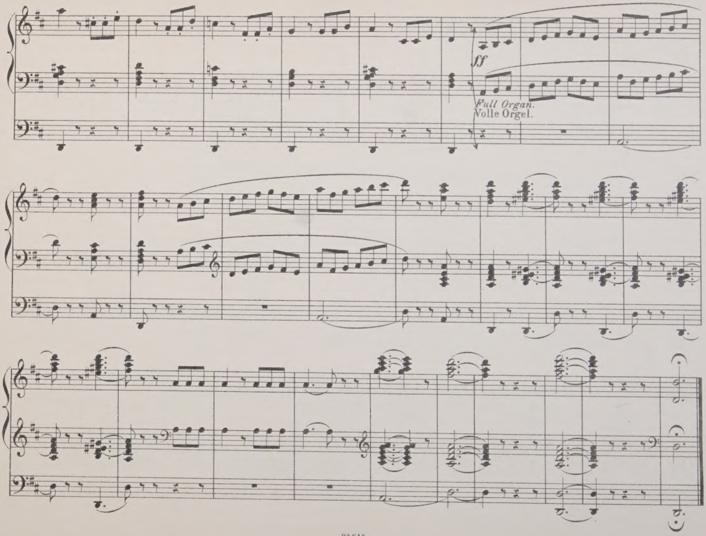
No. 21.


Moderato.
mf
Gr: Diaps 8' to Sw: Reeds 8'
HW. 8' zu OW. Röhrwerk 8'
16' to Gr.
16' zu HW.
p
Sw.
OW.

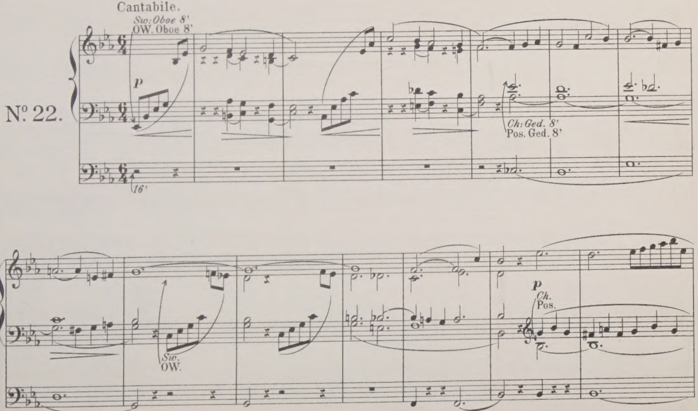

f
Gr.
HW.
p
Sw.
OW.
1.
2.
Gr.
HW.
f
Gr.
HW.

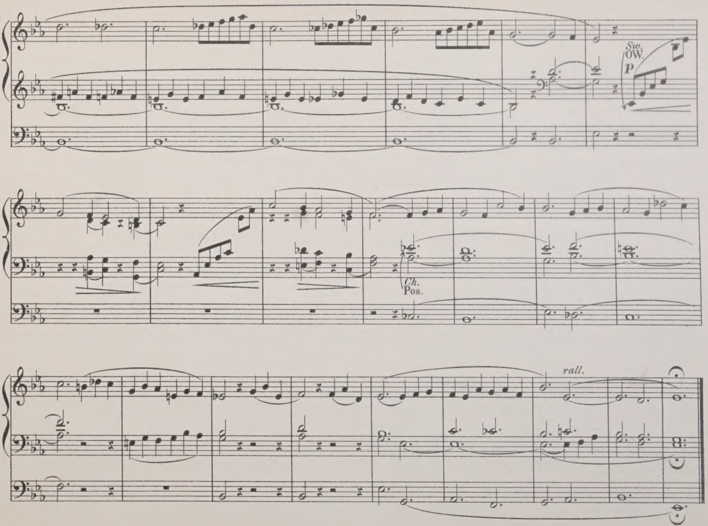

p
Ch: Ged. 8'
Pos. Ged. 8'
Sw.
OW.
f
Gr.
HW.
f
dim.
mf
Gr.
HW.


f
p
Sw.
OW.
f
Gr.
HW.


ff
Full Organ.
Volle Orgel.

Communion.

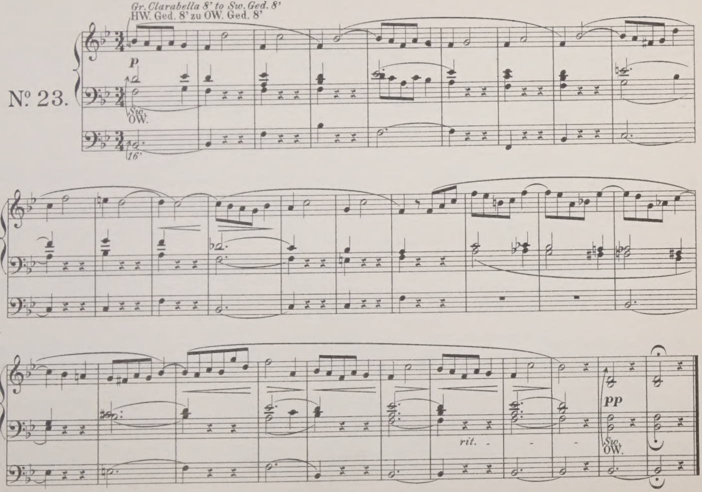

Cantabile.
Sw: Oboe 8'
OW. Oboe 8'
p
Nº 22.
Ch: Ged. 8'
Pos. Ged. 8'
16'
Sw.
OW.
p
Ch.
Pos.


Sw.
OW.
p
Ch.
Pos.
rall.

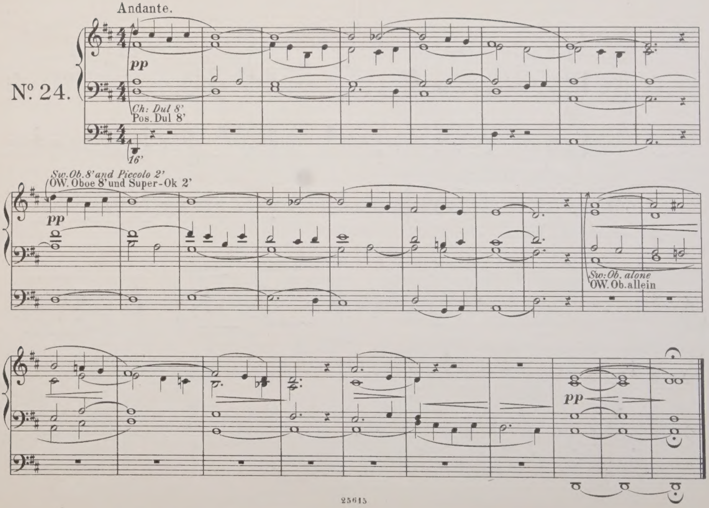
Fragment.

Andante.

Nº 23.

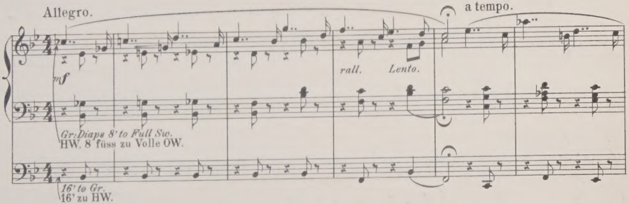


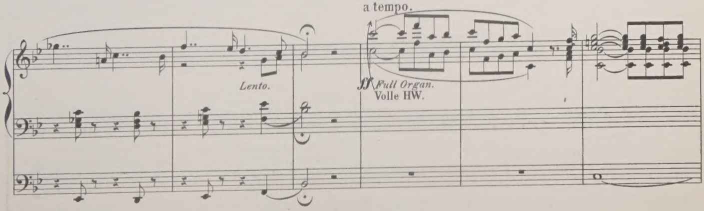
Fragment.

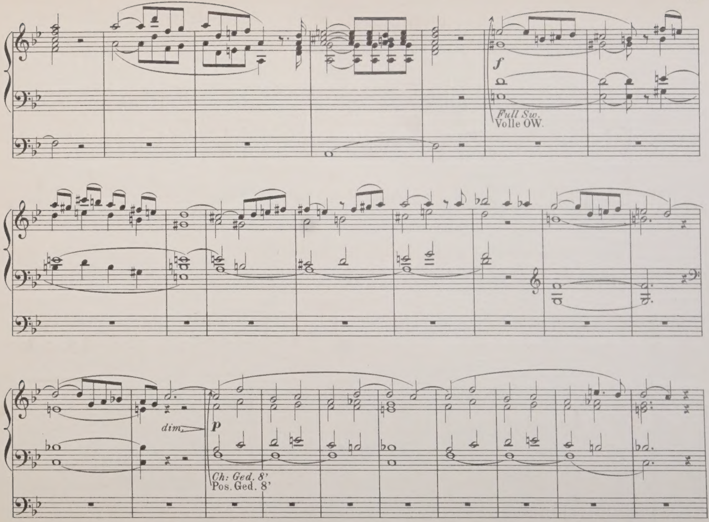

Andante.
Nº 24.
pp
Ch: Dul 8'
Pos. Dul 8'
16'
Sw. Ob. 8' and Piccolo 2'
(OW. Oboe 8' und Super-Ok 2'
pp
Sw: Ob. alone
OW. Ob. allein
pp

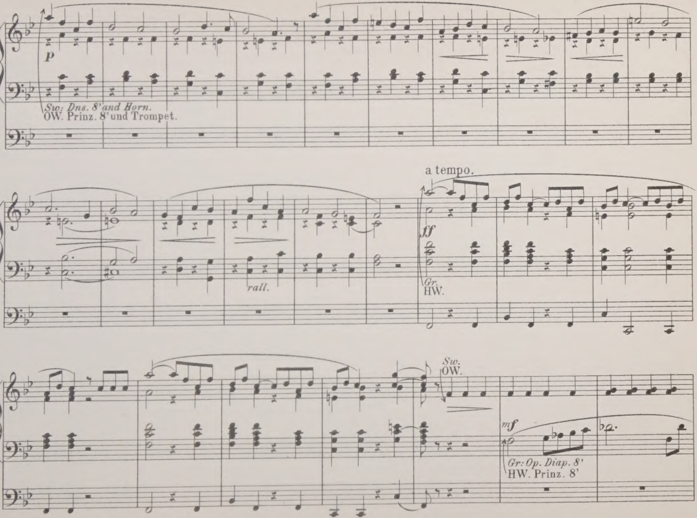
Offertoire No. 4.

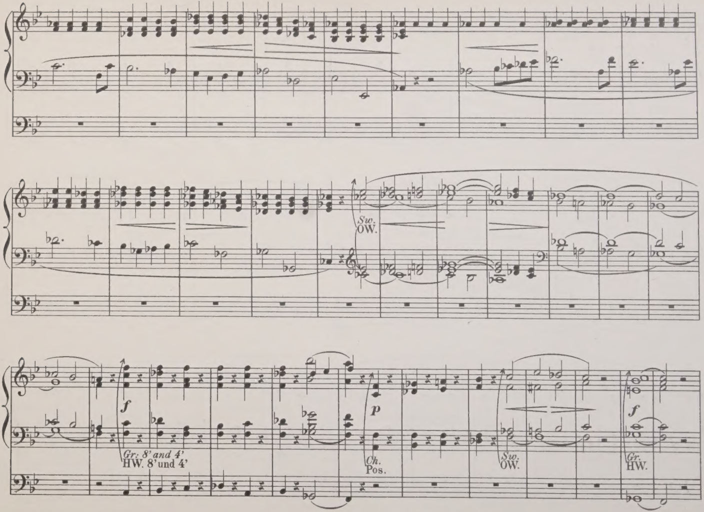
No. 25.

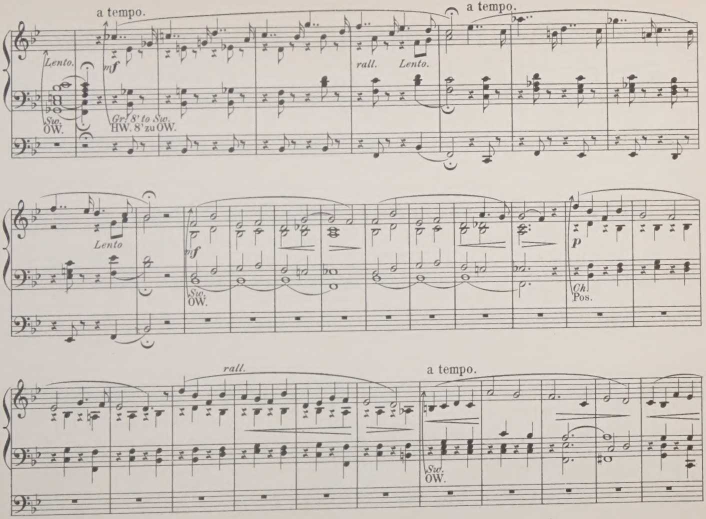


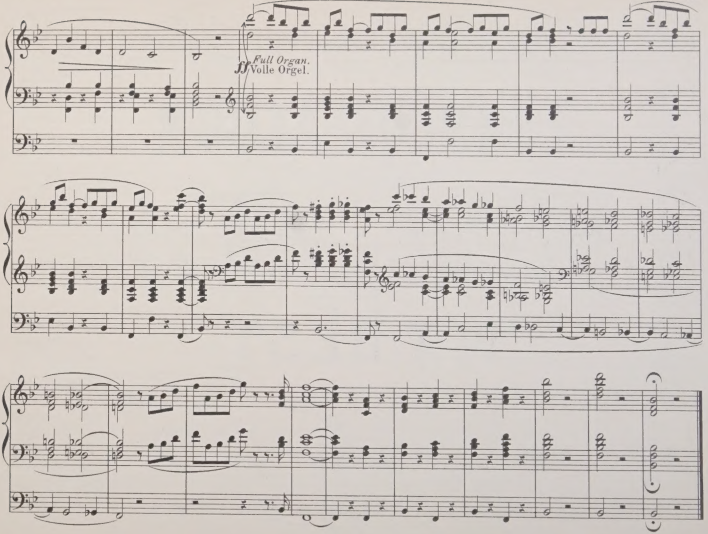



f
Full Sw.
Volle OW.
dim.
p
Ch: Ged. 8'
Pos. Ged. 8'


p
Sw: Dns. 8' and Horn.
OW. Prinz. 8' und Trompet.
rall.
a tempo.
ff
Gr.
HW.
Sw.
OW.
mf
Gr: Op. Diap. 8'
HW. Prinz. 8'


Sw.
OW.
f
Gr. 8' and 4'
HW. 8' und 4'
p
Ch.
Pos.
Sw.
OW.
f
Gr.
HW.


a tempo.
Lento.
mf
rall.
Lento.
a tempo.
Sw.
OW.
Gr. 8' to Sw.
HW. 8' zu OW.
Lento
mf
Sw.
OW.
p
Ch.
Pos.
rall.
a tempo.
Sw.
OW.



Fine.

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S. S. WESLEY

Six Organ Pieces

EDITED BY E. H. THORNE.

LONDON, BAYLEY & FERGUSON, 2, G^T MARLBOROUGH S^T W.
GLASGOW, 54, QUEEN STREET.

PREFACE.

The first duty of an editor is to preserve the Author's text. As, however, these pieces were written for an F Organ, some slight alteration of the Pedal part is necessary on a C Organ. Wesley's note "On Organs of the German compass, use a 16 Ft. stop and play an octave higher" is a rough and ready way out of the difficulty, but is not applicable without modifications, inasmuch as it sometimes carries the Pedals above the Tenor part. Moreover the gravity of the lower octave seems desirable in some passages. With the exception of these necessary alterations of octave in the Pedal part, Wesley's text has been scrupulously preserved. The editor's suggestions as to stops are in brackets, to distinguish them from Wesley's scant indications, and it is open to the player to modify them to suit his organ, or to reject them altogether.

E. H. Thorne.

CONTENTS.

Andante 1

Larghetto 5

Andante 9

Andante in E♭ 13

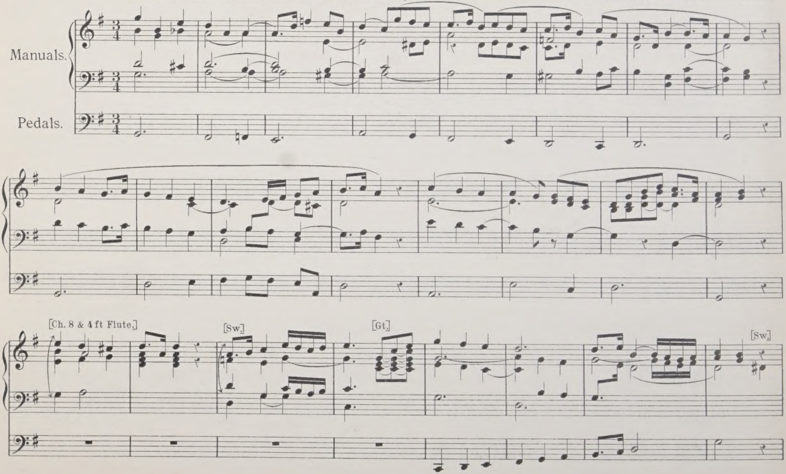
Andante in F 19

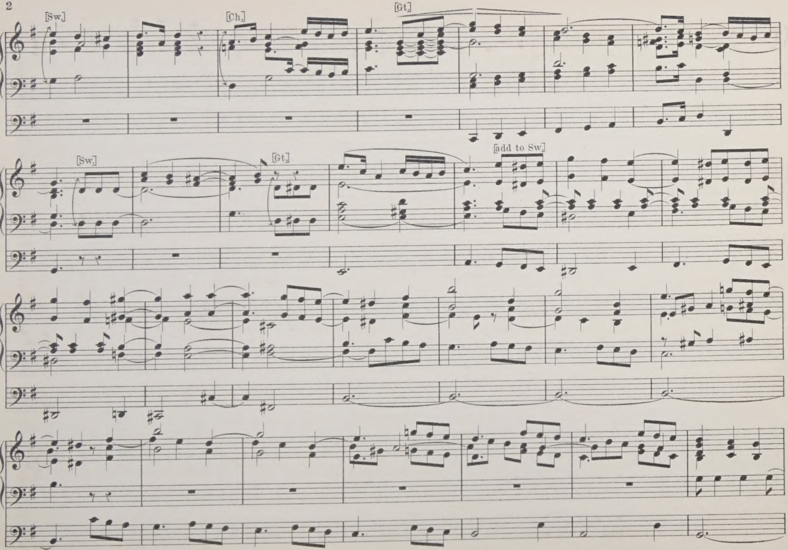
Choral Song and Fugue 30

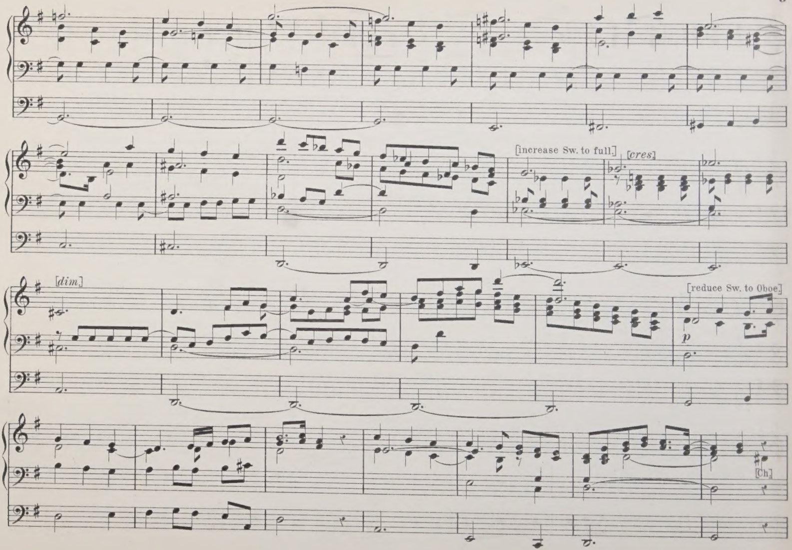
Andante.

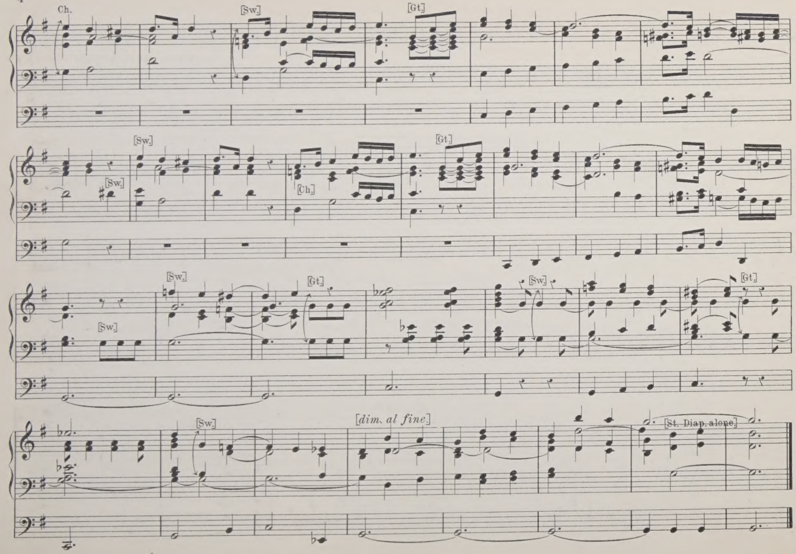
Diap^s Gt Org. or Diap^s Gt Org. with a reed in the Swell coupled.

SAMUEL SEBASTIAN WESLEY.



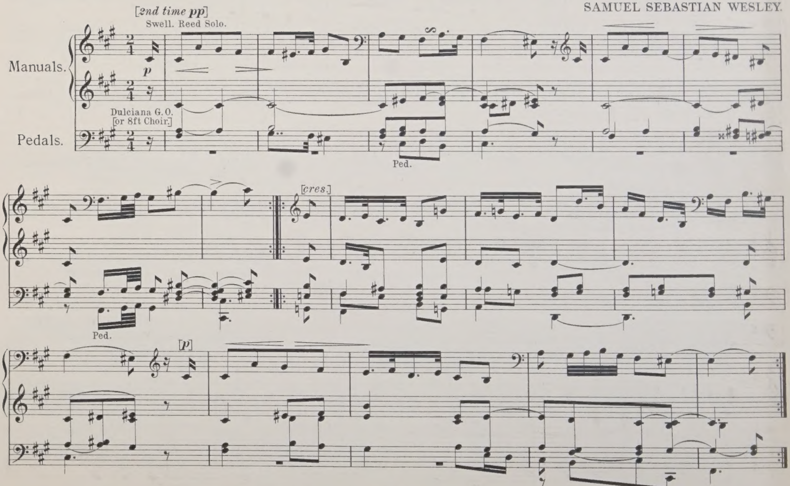

[Sw.]
[Ch.]
[Gt.]
[Sw.]
[Gt.]
[add to Sw.]

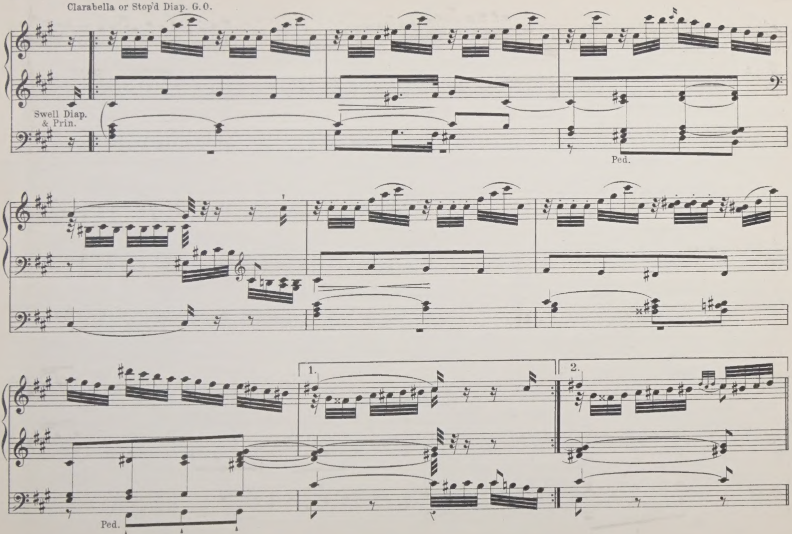

[increase Sw. to full]
[cres]
[dim]
[reduce Sw. to Oboe]
p
[Ch]

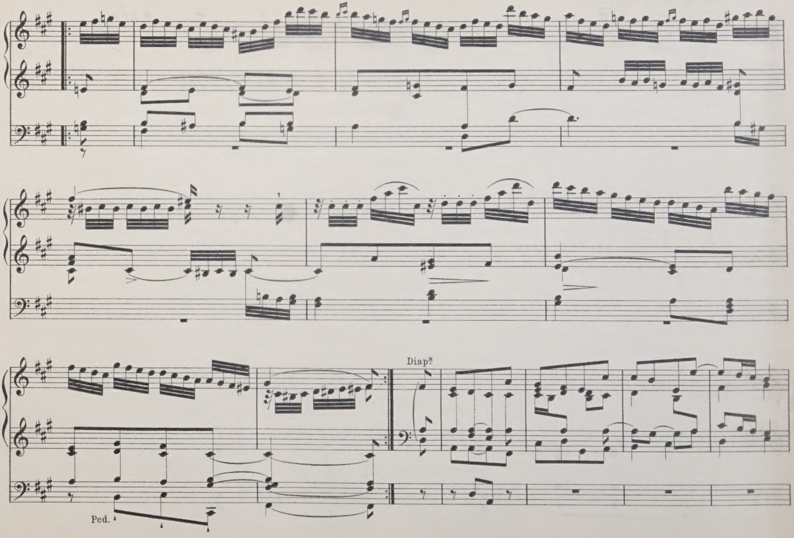

Ch.
[Sw.]
[Gt.]
[Sw.]
[Sw.]
[Ch.]
[Gt.]
[Sw.]
[Sw.]
[Gt.]
[Sw.]
[Gt.]
[Sw.]
[dim. al fine.]
[St. Diap. alone]

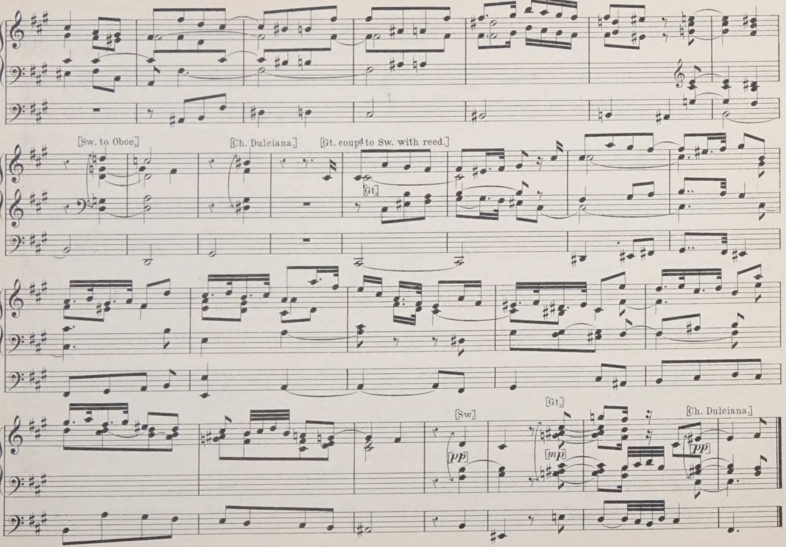
Larghetto.

SAMUEL SEBASTIAN WESLEY.



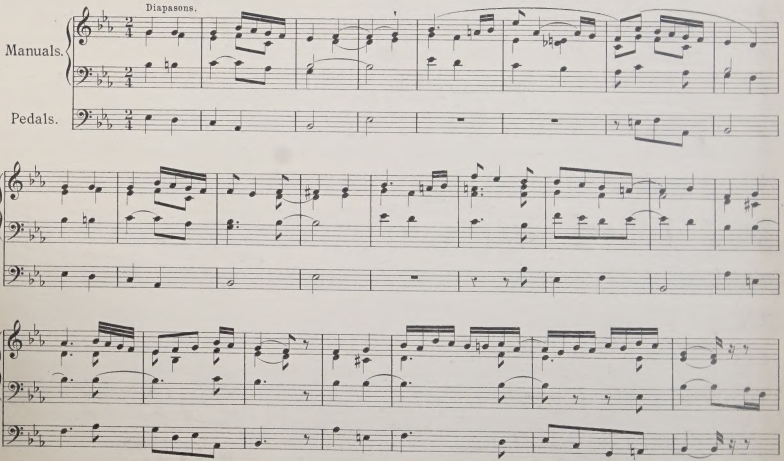

Clarabella or Stop'd Diap. G.O.
Swell Diap. & Prin.
Ped.
1.
2.
Ped.

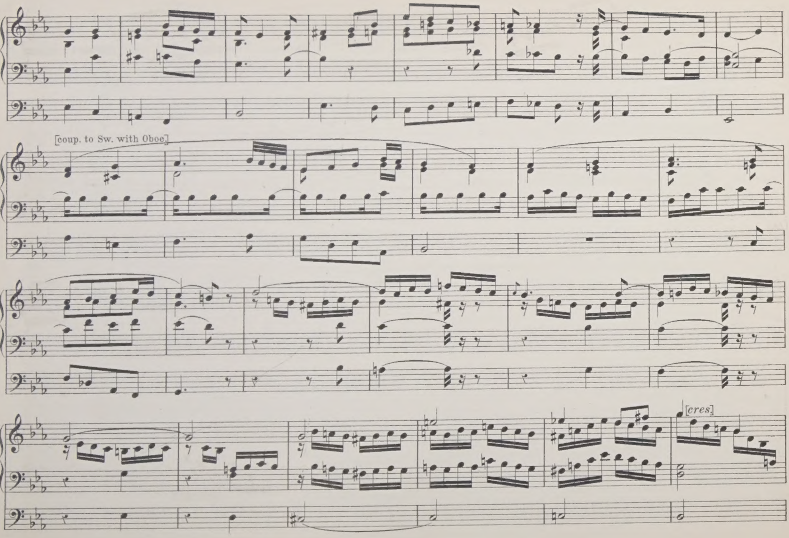

Diap.s
Ped.

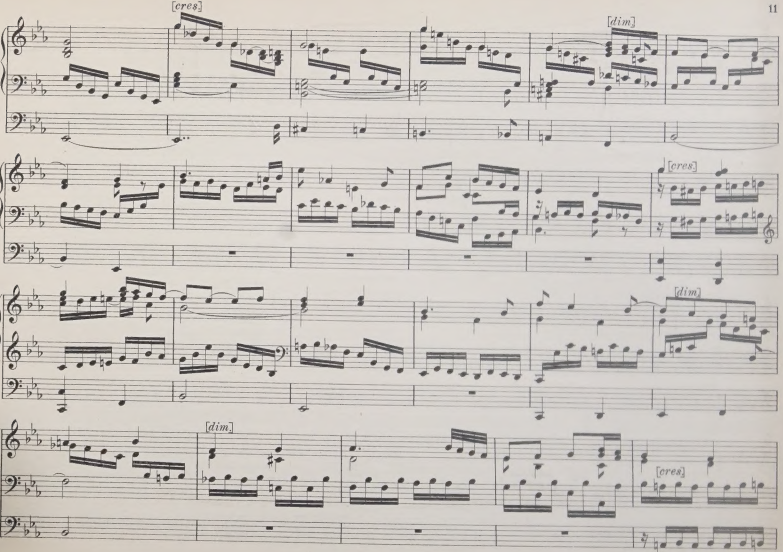

[Sw. to Oboe.]
[Ch. Dulciana.]
[Gt. coupd to Sw. with reed.]
[Gt]
[Sw]
[pp]
[Gt.]
[mp]
[Ch. Dulciana.]
[pp]

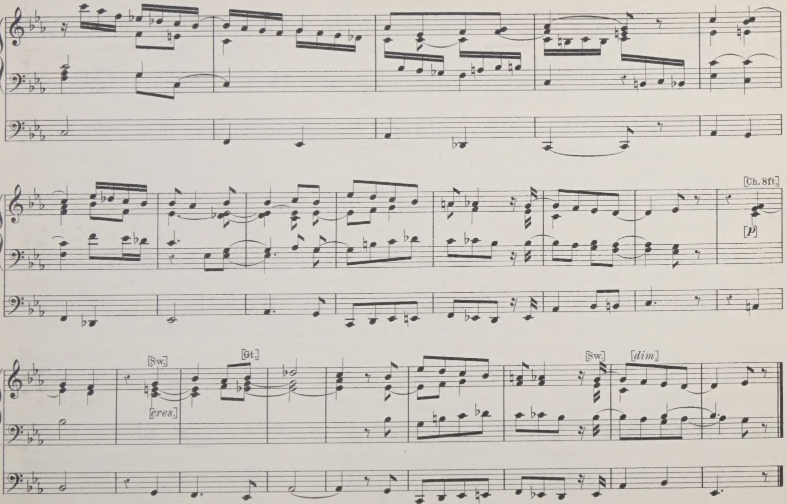
Andante.

SAMUEL SEBASTIAN WESLEY.




[coup. to Sw. with Oboe]
[cres.]

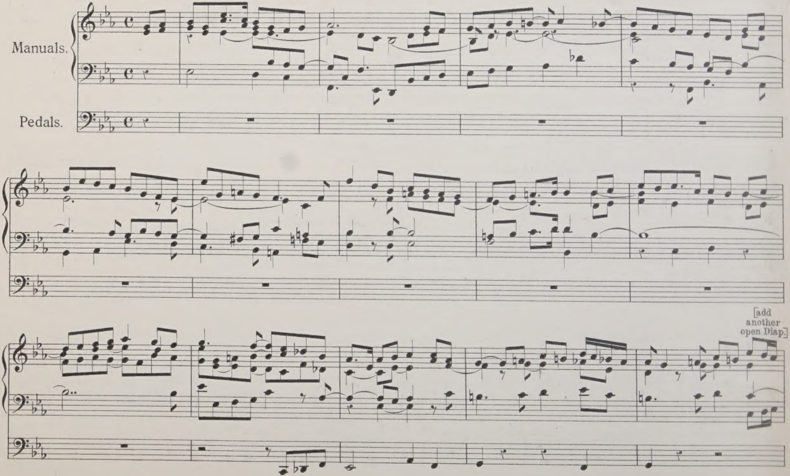

[cres.]
[dim.]
[cres.]
[dim]
[dim.]
[cres.]

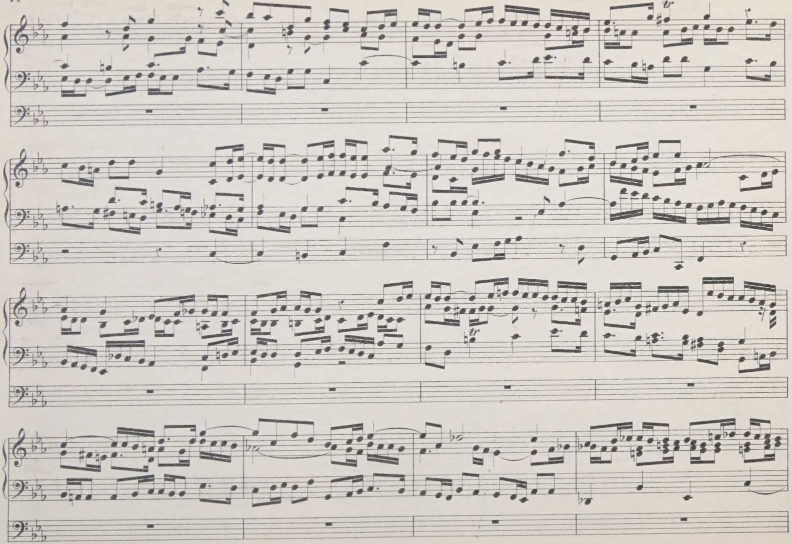

[Ch. 8ft.]
[p]
[Sw.]
[cres.]
[Gt.]
[Sw.]
[dim.]

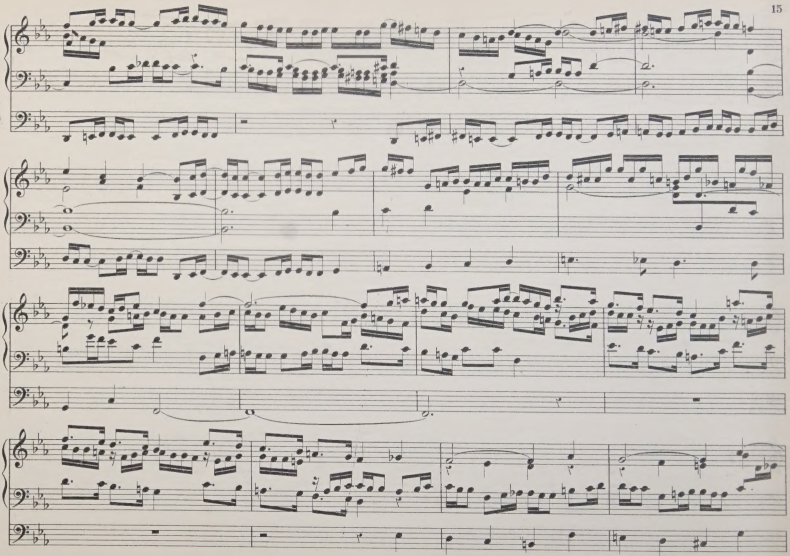
Andante in E♭.

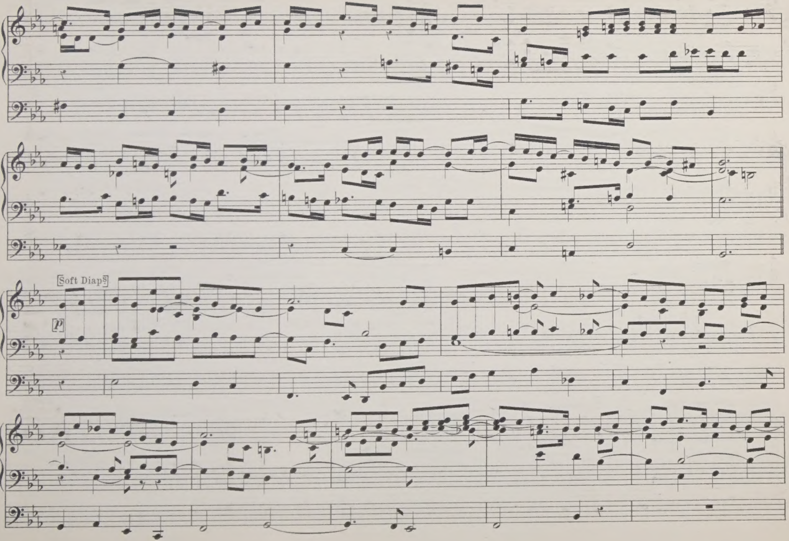
Andante. ♪ = 112.
[Gt. 2 Diap^s soft]

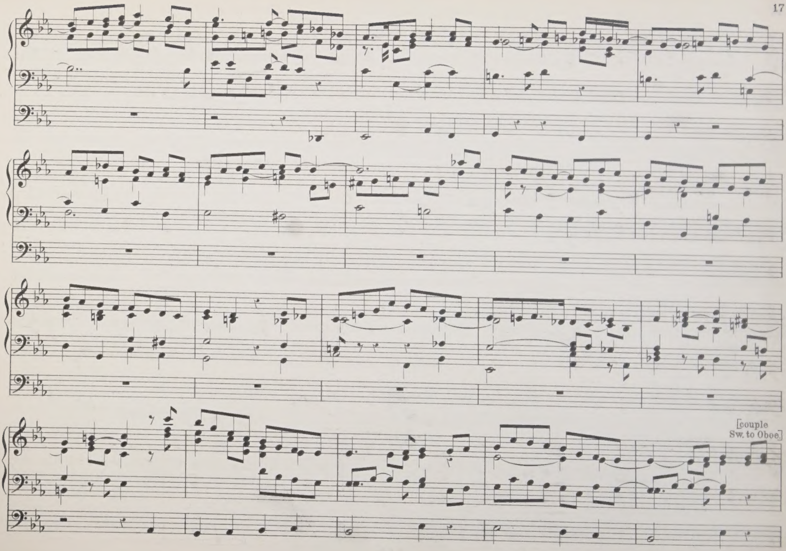
SAMUEL SEBASTIAN WESLEY.

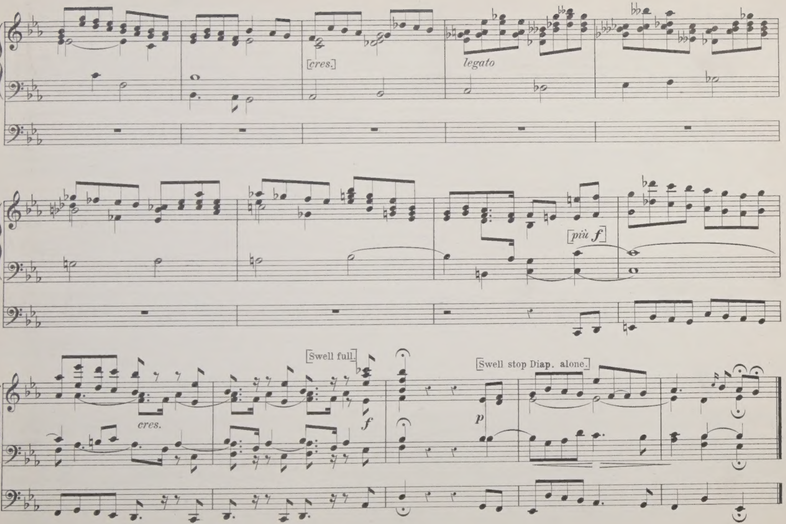






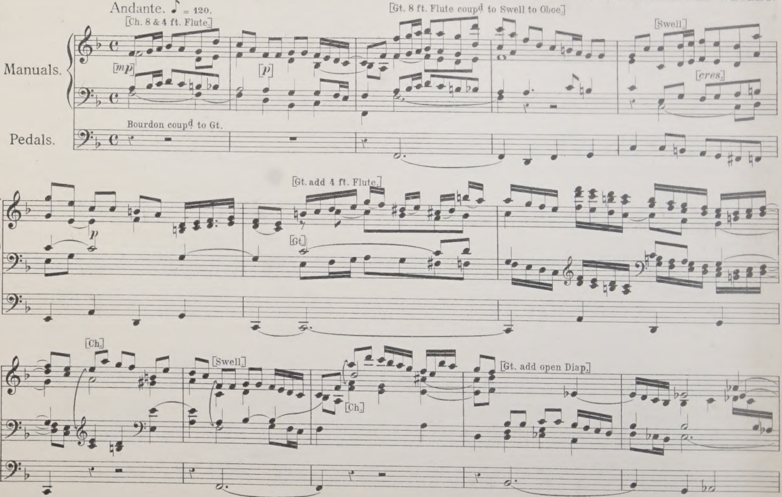

Soft Diap^s
p

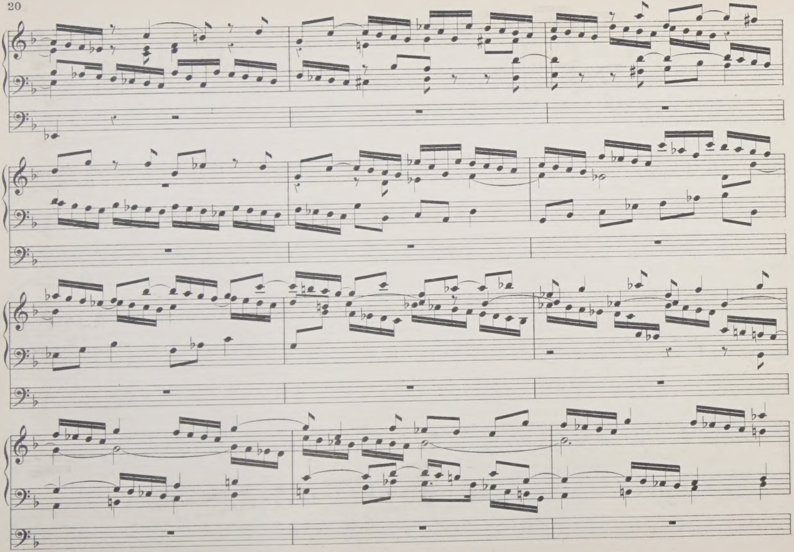

[couple
Sw. to Oboe]

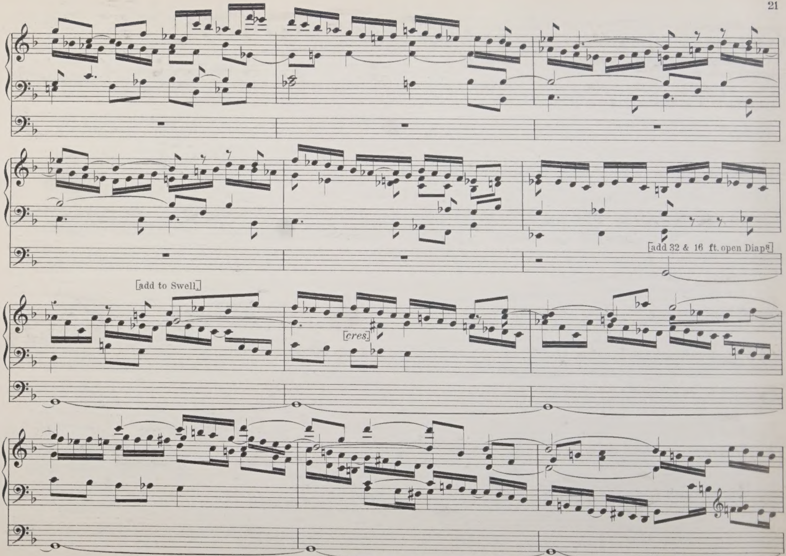

[cres.]
legato
[più f]
cres.
[Swell full.]
f
p
[Swell stop Diap. alone.]

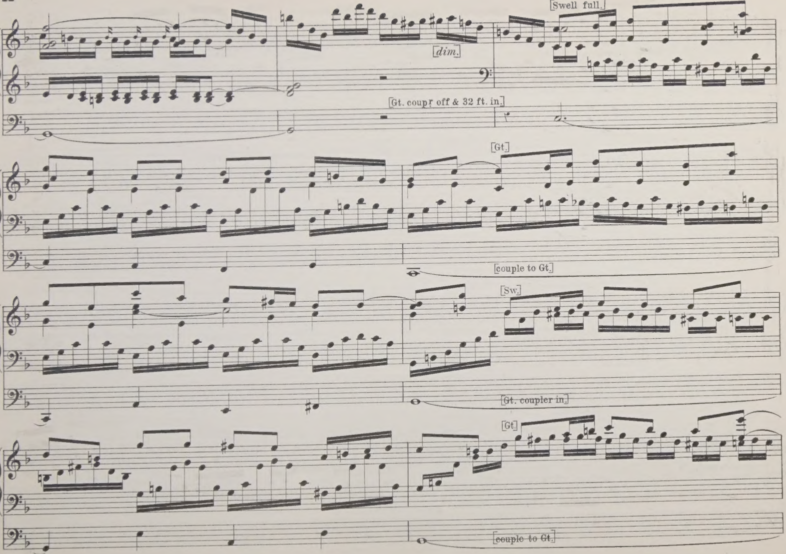
Andante in F.

SAMUEL SEBASTIAN WESLEY.

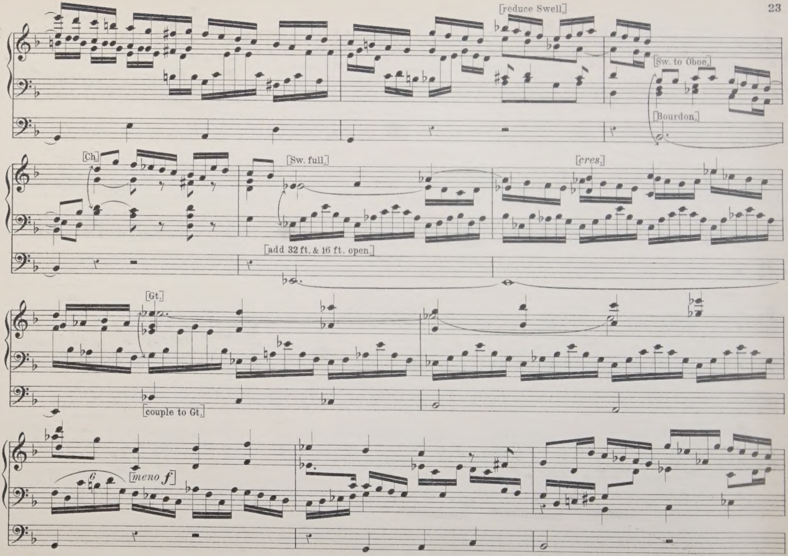


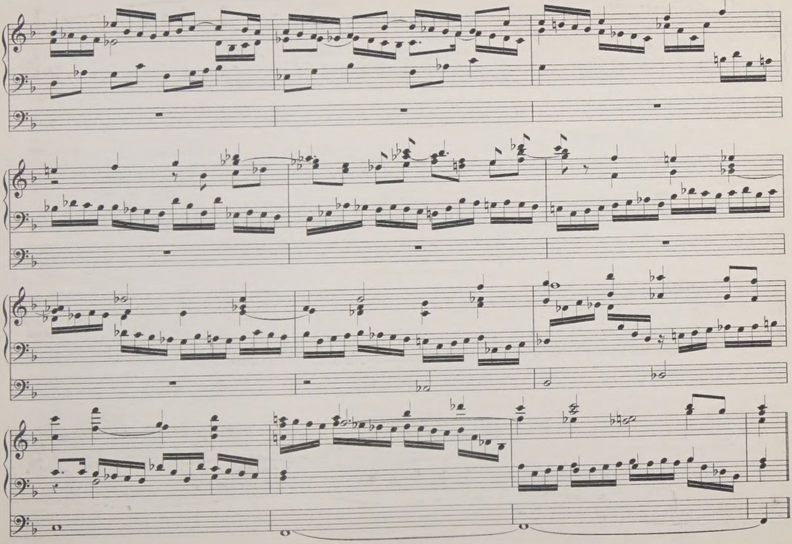


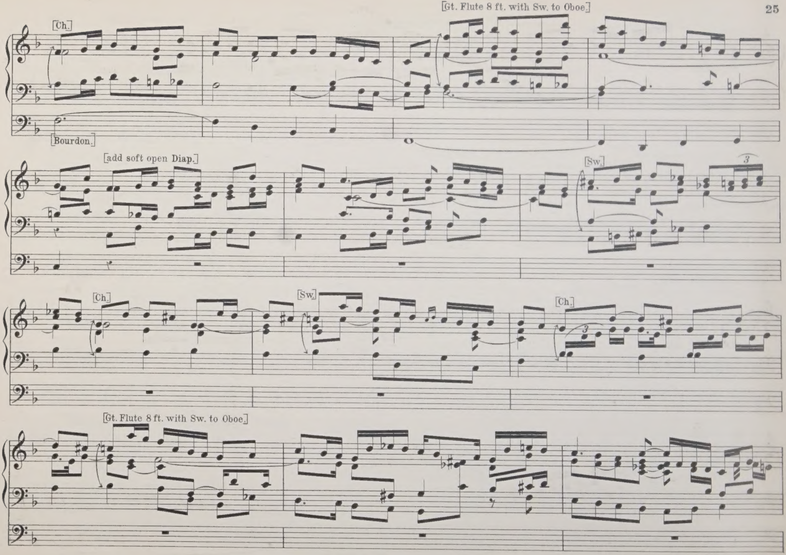

[add 32 & 16 ft. open Diap^s]
[add to Swell]
[cres.]

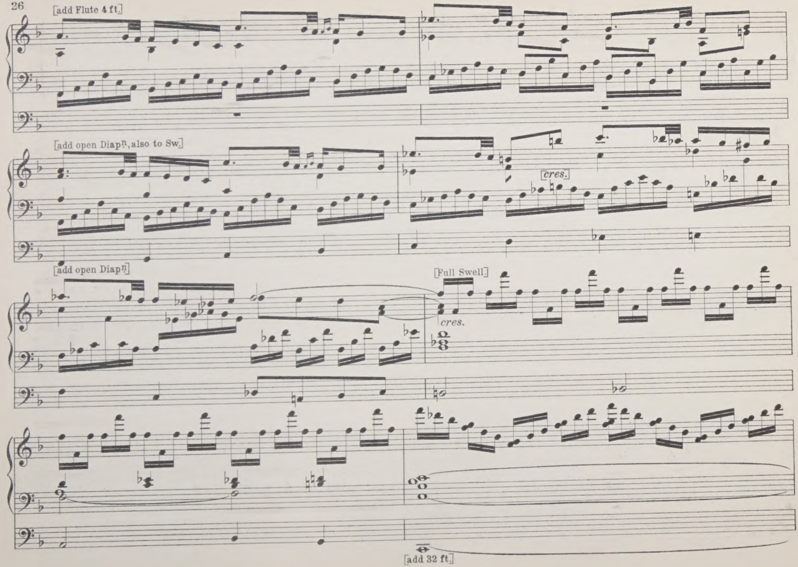


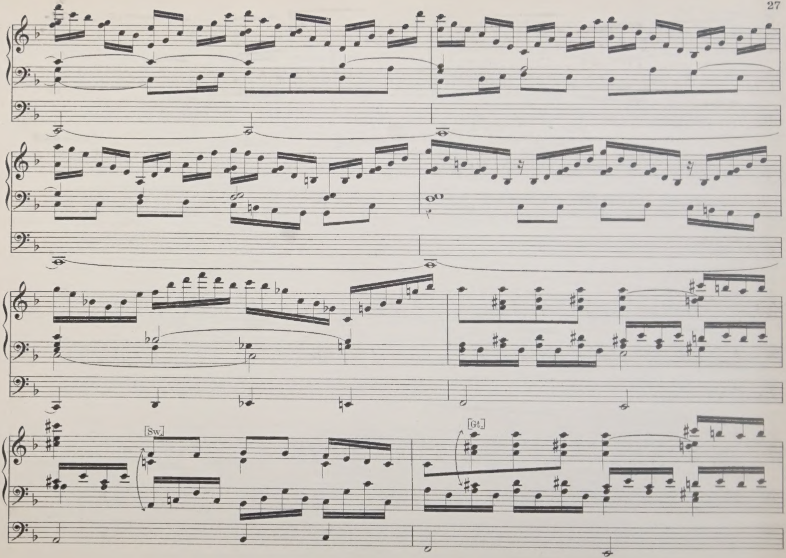
[Swell full.]
[dim.]
[Gt. coupr off & 32 ft. in.]
[Gt.]
[couple to Gt.]
[Sw.]
[Gt. coupler in.]
[Gt.]
[couple to Gt.]

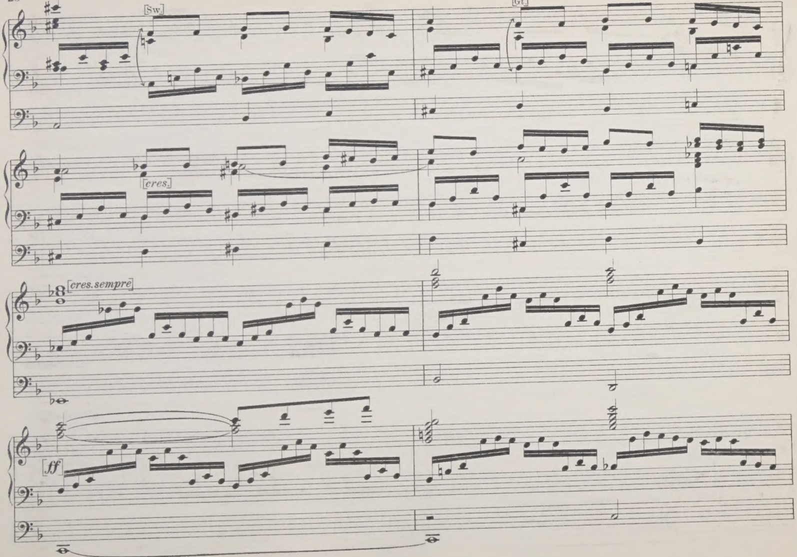

[reduce Swell]
[Sw. to Oboe]
[Bourdon]
[Ch]
[Sw. full]
[cres.]
[add 32 ft. & 16 ft. open]
[Gt.]
[couple to Gt.]
[meno f]

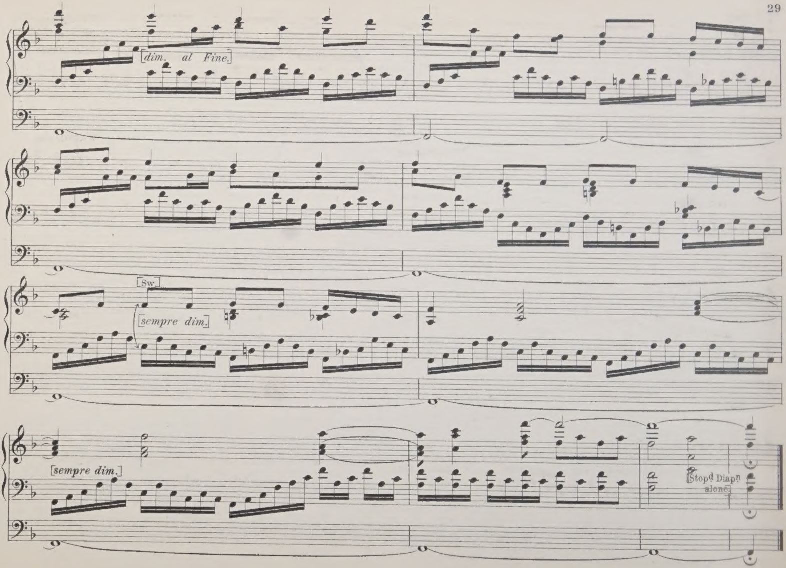



[Gt. Flute 8 ft. with Sw. to Oboe.]
[Ch.]
[Bourdon.]
[add soft open Diap.]
[Sw.]
3
[Ch.]
[Sw.]
[Ch.]
3
[Gt. Flute 8 ft. with Sw. to Oboe.]


[add Flute 4 ft.]
[add open Diapn, also to Sw.]
[cres.]
[add open Diapn]
[Full Swell]
cres.
[add 32 ft.]


[Sw.]
[Gt.]


[Sw.]
[Gt.]
[cres.]
[cres.sempre]
[ff]


[dim. al Fine.]
[Sw.]
[sempre dim.]
[sempre dim.]
[Stopd. Diapn alone.]

Choral Song.

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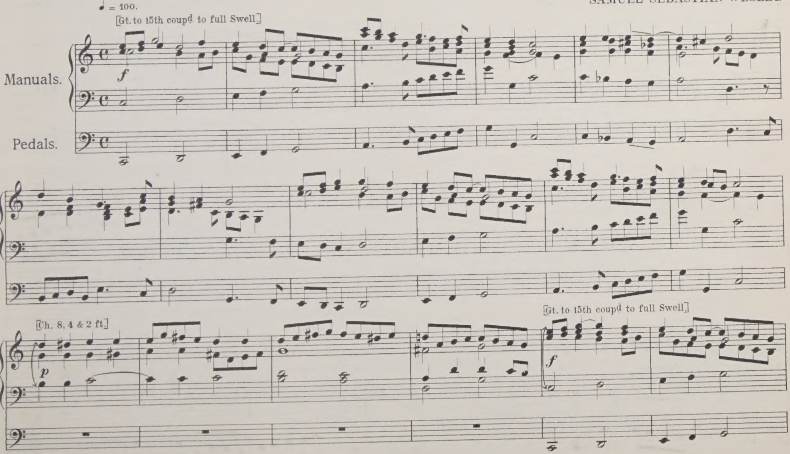
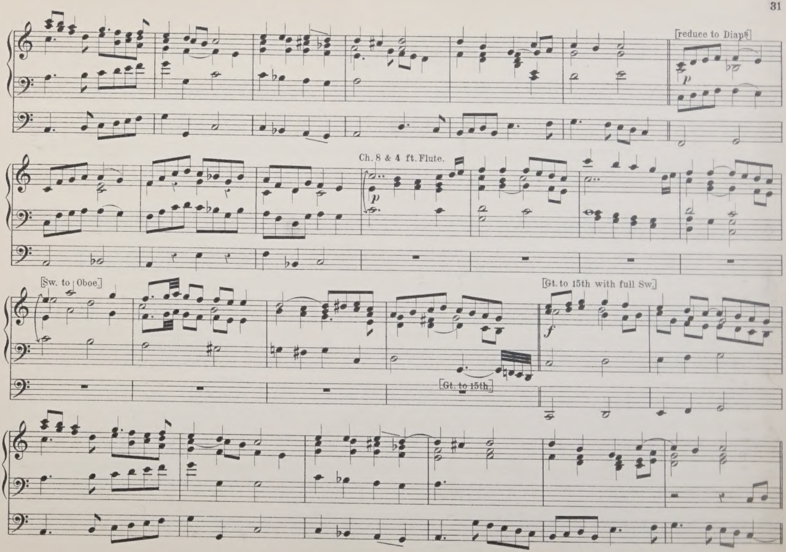
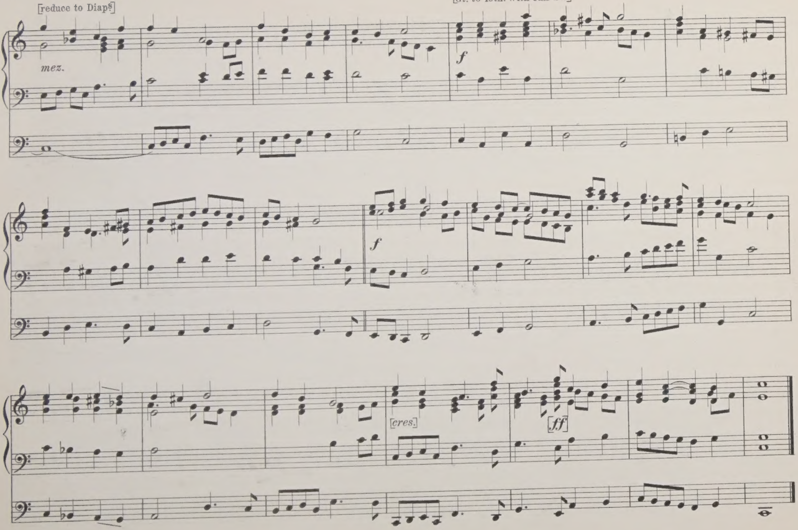
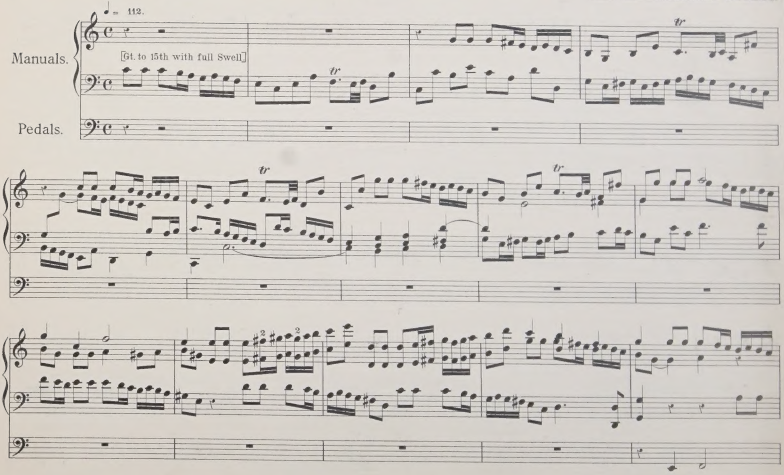


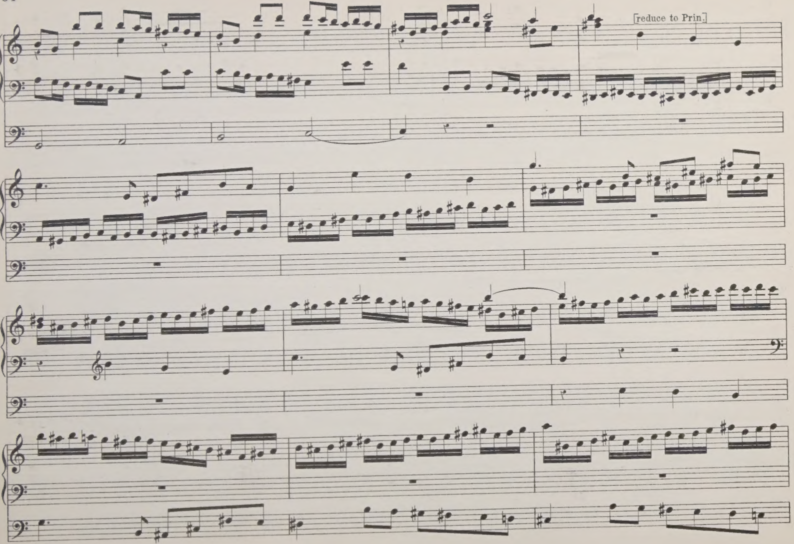

[reduce to Diap^s]
p
Ch. 8 & 4 ft. Flute.
p
[Sw. to Oboe]
[Gt. to 15th with full Sw.]
f
[Gt. to 15th.]

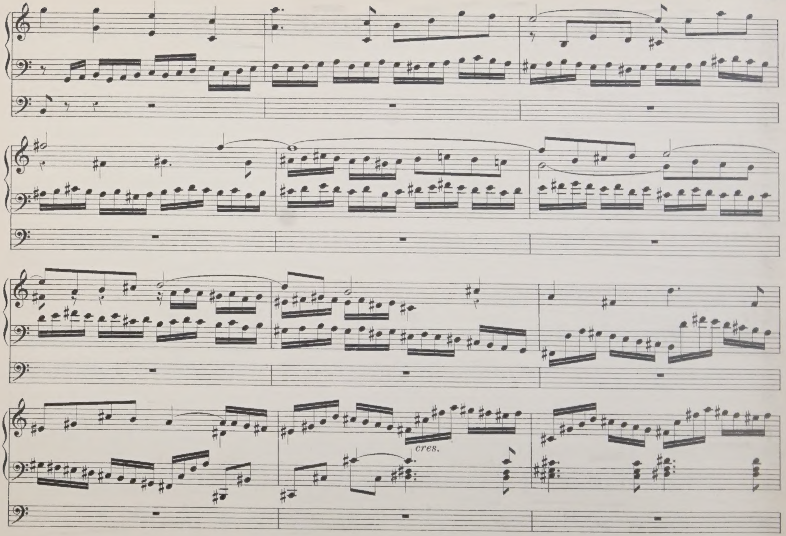

[reduce to Diap§]
[Gt. to 15th. with full Sw.]
mez.
f
f
[cres.]
[ff]

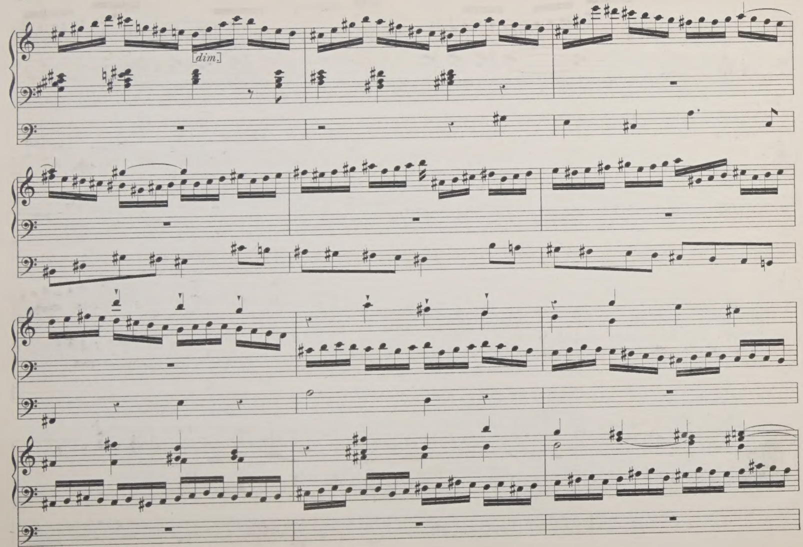
Fugue.

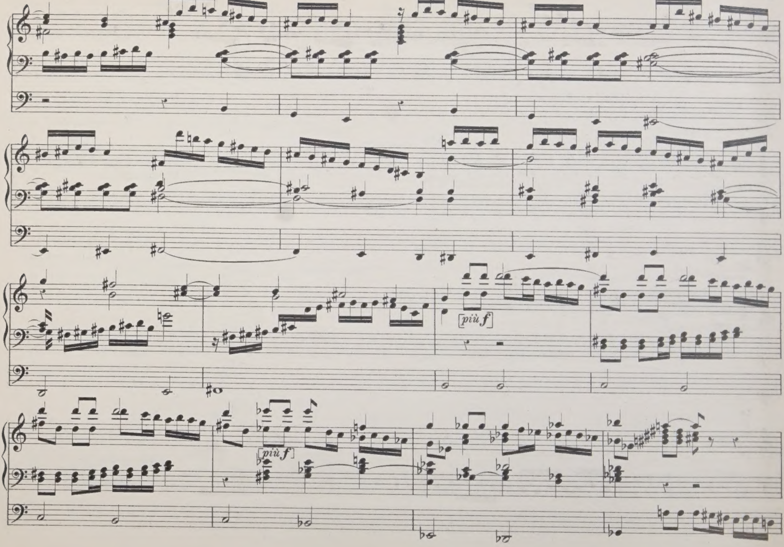
SAMUEL SEBASTIAN WESLEY.

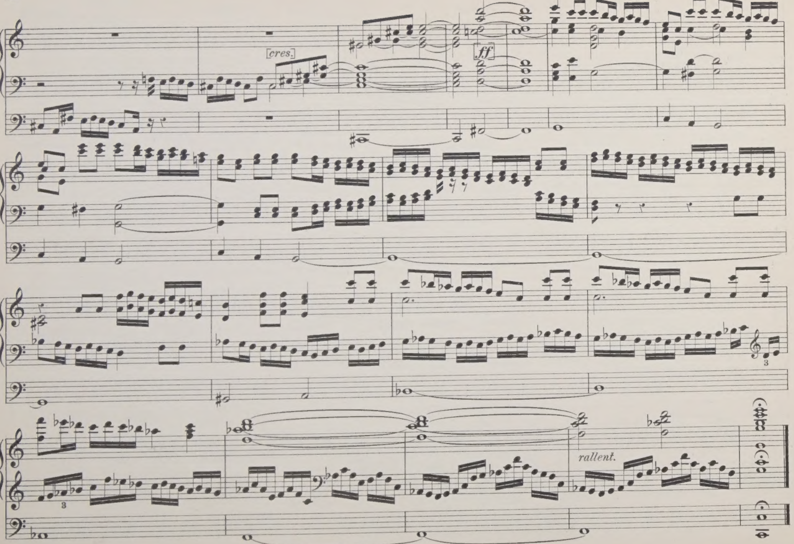



[reduce to Prin.]


cres.


[dim.]


[più f]
[più f]


[cres.]
ff
3
3
rallent.

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39779494 MUSIC

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